

MUSICAL AMERICA

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A DECLARATION OF INTENTIONS

By Deems Taylor

Editor of MUSICAL AMERICA

ONCE, they say, during a rehearsal of one of Augustus Thomas's plays, the producer suddenly came down to the footlights and stopped the actors in the middle of a scene.

"Mr. Thomas," he called out importantly, "right at this point we ought to have about six very funny lines."

There was a moment's reflective silence.

"For instance?" said Mr. Thomas politely.

Were it not for the recollection of that story I might have written this editorial in thirteen words: "We intend to make MUSICAL AMERICA the greatest musical paper in the world." But voicing an aspiration is not quite the same as offering a program, and before taking steps toward accomplishing the feat it might be well to decide just what constitutes such a paper. How shall we decide?

The Average American

SUPPOSE we assume that the ideal musical paper is already in existence, and that I have a copy of it open before me. I shall assume that I am an American very much interested in his own country and its cultural development, with at least a superficial knowledge of what is going on in musical, artistic, and literary circles abroad. I like music, let us say. I have heard Paul Whiteman's band, I have records by many of the greatest living singers in my cabinet, I have a piano in the house (or at least I wouldn't mind having one), I have been to the Metropolitan, and I like to go to a symphony concert when I have an afternoon or evening free. I am familiar with the names of Beethoven, Wagner, Verdi, Puccini, Caruso, Brahms, Jeritza, McCormack, Kreisler, and Paderewski, and I know that Mozart lived before George Gershwin and that the symphony was invented quite a while ago. I have not, however, any very extensive acquaintance with musical history, and I have no technical knowledge of music whatsoever. In other words, I am an average American with some interest in music. I hold in my hands a copy of what they tell me is the greatest musical paper in the world. I am dubious, but willing to be shown. What would it interest me to find in that paper?

Why Not Something to Read?

FIRST of all, I should like to be able to read it. This sounds like a simple thing to ask, but apparently it is not. Music, of all the arts, seems to inspire the largest output of dull, involved, and generally unendurable writing. Speaking as myself for a moment, rather than our imaginary average music-lover, I think I may claim to have a fairly thorough technical knowledge and understanding of music, and to be more vitally interested in that art than most people are; yet most of the musical periodicals that I see either weary me with their dullness or bewilder me with their technical jargon. From a perusal of certain musical magazines one would gather that it is a trade, about as exciting and romantic as, say, plumbing; from others, that it is a branch of higher mathematics; from others, that it is closely related to paleontology; from still others, that it is a duty, like going to church.

Very few seem to have grasped the idea that music is an art, and a thrilling, absorbing, and interesting one.

I think we can promise you that MUSICAL AMERICA will be readable, for the simple reason that we are going to put nothing into its pages that is not good reading. After all, George Bernard Shaw was once a music critic; and while we cannot promise you George Bernard Shaw every week, we do

To be:

- Entertaining and understandable from cover to cover.
- Incorruptible in reading matter and trustworthy in advertising.
- Accurate in the presentation of facts and unbiased and authoritative in the expression of opinion.
- Fearless and uncompromising without being intolerant.
- Patriotic without being provincial.
- Hospitable to all honest criticism, favorable or adverse.

THESE ARE THE AIMS AND PRINCIPLES OF MUSICAL AMERICA

promise you a group of contributors who have mastered, not only music, but the English language, and an editorial staff that knows how to make a magazine look interesting as well as be it.

Furthermore, we shall endeavor to spare you technicalities as much as possible. It takes an expert to be simple, and we have an idea that we can find contributors who really know what they are talking about, who will be able to tell you what they have to say without taking refuge in an inky cloud of technical terms. This is not to say that MUSICAL AMERICA is going to turn into a magazine of the "culture-made-painless" school. It will not condescend, or over-simplify, or write down to some imaginary abysmal level of intelligence. But it is going to be interesting to the adult lay music lover. In short, to sum up, it will try to be **entertaining and understandable from cover to cover.**

The Best Policy

THE second thing I should expect of a great musical paper would be honesty. I should expect its advertising matter to be frankly such, and its reading matter to be chosen for its interest as reading matter, rather than to please some advertiser. I should like to feel that the amount of space a composer or interpreter of music received in its editorial columns had no relation to the amount of space that artist occupied in the advertising columns. It will not take long to define our position regarding this subject. MUSICAL AMERICA has always been honest, it is honest, and it will continue to be honest. Its advertising space is for sale, and we are delighted to sell it. Our news, editorial, and general reading space is not for sale.

After all, this attitude is only common sense. This magazine wants readers, and its advertisers want to reach those readers. If we run this paper solely for the benefit of our advertisers, we lose our readers; and, losing them, we lose our advertisers as well. For no artist or business man is idiot enough to go on buying advertising space merely for the pleasure of seeing his own name in print.

Furthermore, MUSICAL AMERICA will do its best to keep its advertising worthy of your trust. It is, naturally, impossible to give specific guarantees in connection with a commodity like music, whose merits are wholly a matter of opinion. If Mme. Tessitura advertises herself in MUSICAL AMERICA as "the world's greatest soprano," we cannot promise

that you will think she is, any more than we can be sure that you won't. What we can and do guarantee you, however, is that the advertiser in MUSICAL AMERICA can be trusted not to cheat you, or rob you, or make promises that he has no intention of keeping. In short we promise readers and advertisers alike, a paper **incorruptible in reading matter and trustworthy in advertising.**

Facts and Their Interpretation

THE third thing I should look for in the ideal musical paper would be reliable, accurate, and timely news; as well as musical criticism written by people who were competent judges, and who could write soundly, interestingly, and without prejudice. MUSICAL AMERICA has always been an excellent newspaper, and we shall make it even a better one. It has correspondents throughout the country, and will have more. The paper will try to give you news of the musical world that really is news—the facts, collected by reporters who know how to get them and how to write them, edited and set before you by trained newspaper men who know news values. If our reportorial staff turns out to be as good as we think it is going to be, we shall often get the news to you before the daily papers have it; and when we don't, we shall probably give you more facts than the newspapers have the space for.

In our reviews of music and musical events we shall give you the benefit of clear, carefully considered and authoritative opinions. What might be called "the authority of print" is not only a privilege but a heavy responsibility. You meet a man at a tea, or a dinner, let us say; and after hearing him air his views on music for five minutes you say to yourself: "This man is a fool! Nothing could matter less than his opinion on anything." The next day, opening your paper, you read an unsigned review by this man. He is the same fool; but his words, in print, carry a weight that they did not carry in conversation, and you are likely to find yourself giving serious consideration to written opinions that you would laugh at, if they were spoken.

MUSICAL AMERICA recognizes this responsibility, and is prepared to face it. It will give you musical criticisms written by critics, by men and women whose opinions are backed by the weight not only of print, but of training and experience. They will be responsible critics, for their reviews will be signed. They will be fearless critics, for this paper will stand back of them. They will also be among the best critics of this country, for otherwise they would not be writing for it. In brief, MUSICAL AMERICA promises you to be **accurate in the presentation of facts and unbiased and authoritative in the expression of opinion.**

Justice, But Not Too Much

A FOURTH quality that I should look for in a paper of the sort we are discussing is—tolerance. "The power of the press" is no idle phrase. Being able to print and distribute what you have to say is a source of great power, and a power that is very cruel if it is unfairly used. MUSICAL AMERICA has always been fair, and will continue to be so. I have hopes that we shall be a great fighting paper, as we have been in the past; I also hope that we shall take great care to pick on someone our own size. In the field of criticism this paper will proceed on the principle that bad work by a great artist should receive severe treatment, because he should be held to his own standard; and that bad work by a beginner should be dismissed briefly, or, better yet, ignored, because he can do no better. We shall not be afraid to print unpleasant facts, if we con-

[Continued on page 12]

Chicago Symphony, Saved by Outside Fund, Announces Season

[By Telegraph to MUSICAL AMERICA]

CHICAGO, Aug. 22.—The Orchestral Association today sent official notice to last season's subscribers that the Chicago Symphony will have a twenty-eight weeks' season of concerts in the coming winter, beginning Oct. 14.

No statement was made regarding the controversy of many months with the

union, over the demand for a \$10 weekly increase by the musicians—which prevented the renewal of the players' contracts and the receiving of subscriptions for the coming season. There was, however, an apology contained in the notice for "conditions" that retarded the announcements.

Fund of \$28,000 Raised

The subsidiary fund, of \$28,000 from

which each of the musicians will receive ten dollars a week, has been raised by subscription. It will not be handled by the Orchestral Association, which does not wish to establish a precedent of paying more than \$80 minimum salary of last year's contract.

The former wage agreement, with \$80 as the minimum weekly salary, will be renewed. It is expected the contract will be signed with the union this week.

The nucleus of the fund was opportunely provided by a bequest of \$10,000 to the Chicago Symphony, made in the will of the late Ralph Van Vechten, former president of the State Bank, who died June 28. The will was probated on Aug. 18. Subscriptions raised among the citizens of Chicago included one of \$1000 from A. G. Gulbranson, of the Gulbranson Piano Company, and other contributions. FARNSWORTH WRIGHT.

LAUNCH PLANS FOR FIVE-YEAR PATRONS AT BOWL CONCERTS

With Attendance Records Broken and Deficit Obviated, Committee Begins Campaign for Subscribers—Goossens Leads Novelties Including His "Tam O' Shanter," Berners' Fugue, Cadman's "Hollywood" Suite and Gershwin's "Rhapsody in Blue"—Vera Barstow Is Soloist

LOS ANGELES, Aug. 20.—With a deficit obviated and attendance records of all previous symphonic seasons at the Hollywood Bowl thus far broken this summer, a "permanent-patron" system is being put into operation for the next five years.

If enough patrons will pledge themselves to purchase subscription books for the next five seasons, many of the difficulties that now beset the management will be eliminated, according to the announcement of Mrs. Leiland Atherton Irish, general chairman.

Last week a "great register" was placed at the entrance in Pepper-tree Lane, with the request that every Bowl enthusiast sign his name, pledging his support for the next five seasons. Several hundred signatures have already been registered.

Exotic Contrasts Heard

Enthusiasm continues to reign in these last days of the Bowl summer concert season, with Eugene Goossens in authority. The programs have been of the greatest interest. Large audiences have been the rule. Vera Barstow, violinist, was the chief soloist of the week, with Toska Tolces as the piano soloist in Hollywood's first hearing of Gershwin's "Rhapsody in Blue."

Mr. Goossens' second program included Rachmaninoff's Second Symphony, Ravel's "Rapsodie Espagnole," Rimsky-Korsakoff's "Russian Easter" and Enesco's "Roumanian" Rhapsody in A. There were imagination and depth of feeling in Mr. Goossens' readings, and they brought both leader and players abundant applause.

Novelty by Conductor

A large audience was present on Friday night, Aug. 12, to hear Miss Barstow. She chose Tchaikovsky's Concerto in D, in which her success wholly justified the choice of the auditions committee. Miss Barstow draws a full tone and possesses the necessary technical equipment. She received many recalls and an abundance of flowers.

The orchestral program included Bach's Brandenburg Concerto No. 3, for Strings, Goossens' "Tam O'Shanter," Scherzo, Stravinsky's "Fire Bird" Suite and Turina's "Danzas Fantasticas." Mr. Goossens' work, heard for the first time in the Bowl, and given by request, is after the poem by Robert Burns. Its success was emphatic and brought the conductor-composer appreciative applause. Turina's "Fantastic Dances" are well named "Exaltation," "Dreaming" and "Orgy," and they brought the program to a climactic ending.

Cadman Suite Presented

Saturday night's popular program attracted a large audience that showed an interest in the Gershwin novelty, deftly

Stokowski May Conduct in Bowl Next Season

LOS ANGELES, Aug. 20.—With this season of symphonic music nearly concluded at Hollywood Bowl, speculation is already rife as to which conductors will return for next season's concerts. It is certain that Leopold Stokowski will visit the West for the first time in the rôle of leader, and it is hoped he may appear in the Bowl. It is also confidently expected that Bruno Walter will return, if his European engagements will permit. Alfred Hertz, conductor of the San Francisco Symphony, who will conduct the final week, will also probably make his annual visit. There is a strong likelihood that Eugene Goossens' popularity will warrant his engagement for another period next summer.

HAL DAVIDSON CRAIN.

played by Miss Tolces. Mr. Goossens conducted the work with an evident appreciation for its quality as a novelty, but it cannot be said that its success was overwhelming.

The other novelty on the program was Charles Wakefield Cadman's "A Hollywood Suite," which had its first hearing in its present form on this occasion. The two excerpts played, "To a Comedian" and "Easter Dawn in Hollywood Bowl," impressed through their wealth of thematic material and general effectiveness. Originally composed for piano, the work has been well orchestrated by Modest Altschuler. The work brought an ovation, when Mr. Goossens brought the composer to the stage in acknowledgment.

Svendson's "Carnival of Paris," Tchaikovsky's "Nutcracker" Suite, Ravel's "Pavane upon the Death of an Infant," and Tchaikovsky excerpts completed the program.

Mr. Goossens began his second week on Tuesday evening, Aug. 16, with an interesting program that included Sinigaglia's Overture, "Le Baruffe Chiozzotte," Lord Berners' Fugue for Orchestra, Scriabin's Poème de l'Estase, Honegger's "Pacific 231" and excerpts from Wagner's "Ringgold."

Berners' Première Greeted

The Sinigaglia work had its first performance in the Bowl and Lord Berners' composition had its first American hearing on this occasion. The orchestra played with its usual brilliance, despite the shortness of time which it had to rehearse.

HAL DAVIDSON CRAIN.

Clarita Sanchez Weds Manuel Casseres

Clarita Sanchez, Mexican soprano, and Manuel Casseres, a citizen of Colombia, were married in the Spanish Church of Our Lady of Hope, New York, on Aug. 15. A reception followed at the home of Mr. Casseres' sisters. Mr. and Mrs. Casseres left for Canada on their honeymoon. They will take up residence in New York after Sept. 1. Among the many messages of good wishes received by the bride and groom, was a telegram from President Diaz of Mexico. The soprano will continue her concert activities.

Godowsky Recovers from Minor Operation

CHICAGO, Aug. 20.—Leopold Godowsky left the North Side Hospital here last Monday, after thirteen days of rest following a minor operation. The pianist is the picture of health and vivacity, and plans a heavy concert schedule for next season.

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"AIDA" IN SEATTLE HAS OUTDOOR SCENE

Karl Krueger Conducts Large Forces Including Noted Singers

By David Scheetz Craig

SEATTLE, Aug. 20.—A large-scale production of "Aida," given four performances, was the outstanding musical event of the summer in Seattle. Under the direction of Karl Krueger and with a company including prominent singers, the event attracted thousands of visitors and residents to the University of Washington Stadium for four nights, beginning Aug. 9.

The huge stage, with its lake and mountain background, lent itself magnificently to the pageantry of the opera. The skill of Burton James, of the Cornish School, had free play in providing two levels for the scenic and spectacular effects. The latter were brilliantly illuminated.

Frances Peralta scored in the title rôle, and Marion Telva as Amneris. Paul Althouse as Radames; Fred Patton as Amonasro and William Gustafson as Ramphis, brought distinction to their characterizations. Lillian Schoenberg Oates, Jay W. Thatcher and Edwyn Gilbert Cook were local principals who capably filled their parts.

A chorus of 350 voices and an orchestra of 100 instrumentalists gave mass effect which registered beautifully in the outdoor setting. An unusually fine ballet, under the direction of Mary Ann Wells, added artistic action in very satisfying proportions.

Jacques Jou-Jerville's work as chorus master was evident in the unity and balance of parts displayed by the singers. Mr. Krueger guided the whole cast in a masterly manner, especially as one remembers the distances which separated singers and instrumentalists.

The production was sponsored by the Wayfarer Pageantry Society, Seattle.

Pasadena High School Concerts Halted by Ruling of Fire Department

PASADENA, CAL., Aug. 20.—The Pasadena Music and Art Association is facing a serious problem through a recent ruling of the fire department. This is to the effect that the high school auditorium presents too great a fire hazard to permit the usual concerts of the Association next winter. It is understood that several artists have already been engaged. As Pasadena is without a civic auditorium, the committee is compelled either to find a suitable hall or cancel the contracts.

H. D. C.

Première of "Khovantchina" for Philadelphia

PHILADELPHIA, Aug. 20.—The Pennsylvania Grand Opera Company has announced its plans for the local season of 1927-28. The series of performances will begin at the Metropolitan Opera House on Tuesday evening, Oct. 18, with "Hamlet" as the bill. The prospective repertoire of the new season includes Moussorgsky's "Khovantchina" (first performance in America), Giordano's "La Cena della Beffe," "Otello," "La Traviata," "Aida," "Tosca" and "La Bohème." The musical director will be Walter Grigaitis, and the stage management will be entrusted to Luigi Raybaut.

H. T. C.

ATLANTA HOPES FOR CIVIC AUDITORIUM

Seeks Summer Opera Site—Third Municipal Series Ends with Deficit

By Helen Knox Spain

ATLANTA, GA., Aug. 20.—A renewed effort is being made in Atlanta to bring to culmination the much-discussed plan for a Municipal Auditorium, suitable for opera and concerts, in Piedmont Park. This, it is believed, would provide a home for the annual summer series of municipal light opera, the third of which was concluded at the Erlanger Theater, Saturday, Aug. 13, with the final performance of "Pom-Pom."

Although the Atlanta Municipal Opera Association has suffered a heavy deficit this season, there is a willingness on the part of the association to provide another series if the people of Atlanta show that there is a real demand for the continuance.

A statement, issued by Charles Howard Candler, president, and Robert S. Parker, secretary, includes the following reference to the possibility of a fourth season next summer:

"The officers of the Association have done their best. Neither time nor money has been spared. The attendance was far below that of last year and this fact, coupled with a substantially increased production cost, has brought about a large deficit. The 1926 season was concluded without any financial loss, and the Association, of course, regrets that the reverse has been true of the current season."

"Under the circumstances, there is doubt as to whether or not the Association will feel justified in attempting a fourth season. We are, however, reluctant to believe that the public is losing interest in this form of musical entertainment. Should it appear that there is a real demand or desire for another season of summer opera, we will make an effort to continue this public and municipal enterprise."

The operas and musical comedies produced during the season were: "The Pink Lady," "The Red Mill," "The Blue Paradise," "Pinafore," "The Count of Luxembourg," "Dearest Enemy," "Wildflower" and "Pom-Pom."

The principals of the company included Clair Modjette, soprano; Louis Templeman, baritone; Sudwarth Frazier, tenor; Alice McKenzie, soprano; Madeleine McMahon, soubrette; Richard Powell and Roland Woodruff, comedians; Charles Gallagher, bass; Flavia Arcaro, contralto, and John E. Wheeler, characters and Amerique and Neville, dancers. The chorus was composed of Atlanta boys and girls. The productions were staged under the direction of Lew Morton and Frank Bishop. Charles Berton was musical director.

Juilliard Applications Must Be Submitted Before Sept. 10, Committee States

The Juilliard Musical Foundation announces that applications for admittance to the examinations, to be held from Sept. 26 to 30, must be received at the Juilliard School of Music, 49 East Fifty-second Street, New York City, at the latest by Saturday, Sept. 10. It will be impossible, the authorities explain, to consider any applications received after this date.

Welsh Chorus to Tour America

A male chorus from Wales, known as the Royal Welsh Gleemen, will arrive in New York on Oct. 1 for a tour of America, according to advices received from Europe. The organization will sing in a number of cities, the tour extending as far west as Utah.

Carl Ruggles, Pioneer: As Seen by a Fellow-Modernist

By D. RUDHYAR

MUSIC which does not surge is not great music," Carl Ruggles said recently, and he intensified the term "surge" by means of a gripping motion of the hands used by conductors to rouse an intense vibrato in the violin section of the orchestra. Significant words these are, especially today! Music must surge, must rouse the fire of human emotions or energies, must be dynamic life flowing with power—be this power majestic or vehement—from the subjective consciousness of man. It must have what Arthur Machen called "ecstasy," when he wrote: "If ecstasy be present, then I say there is fine literature; if it is absent, in spite of all the cleverness, all the talent, all the workmanship and observation and dexterity you may show me, then, I think, we have a product—possibly an interesting one—which is not fine literature."

Ecstasy, however wide the significance of the term may be, means necessarily a subjective process. In a way, it may be said to be the sudden realization of the infinitude of the unknown into the known. And as Walt Whitman said in beautiful words, which Ruggles wrote at the beginning of his "Portals":

"What are those of the known
but to ascend and enter the Unknown?"

The mysticism and vibrant emotions of a Whitman, nowadays apologized for by the greater number of our devitalized contemporaries, have evidently awakened a deep response in the heart of Ruggles, one of the three or four real pioneers of the musical world—a man, moreover, whose ancestors have been American for many generations; who today, in his late forties, is creating works which are perhaps the most significant and most vibrant ones composed since the death of Skriabin, another apostle of ecstasy, of a flowing and surging music.

Real mysticism and emotions are no longer favorites among European or Europeanized composers, now that a solemn procession back to the ideals of the seventeenth century and "pure form" has been constituted which collected one after one all the composers of today, save three or four. Ruggles is one of these rebels who did not join the march into the past, who refused to revive the corpse, Tonality, and are molding the musical substance of tomorrow.

The New "Objectivism"

There is a new musical substance. It may be chaotic as yet, unorganized; but it lives, because it is the substance of the new musical cycle, of the new musical civilization-to-be. Many musicians tried to approach it, to handle it. But the new virgin substance, like a wild mare, was not so easily mastered; and most musicians were scared away, lost their musical soul in the attempt and could do nothing but to fall back to the old haven of grace, to classicism, crystallized forms, and tonality. Thus was born the new objectivism, compositions which are "musical objects"—quoting here Stravinsky—and which the sarcastic Satie perhaps foresaw when writing his "Pieces in Shape of a Pear."

The foundation of this new musical substance has been often called the "duodecuple scale," that is, the atonal succession of the twelve chromatic notes. We will see that such is probably not the wider basis on which the more realized music of the future will be built; however, it approximates it in such a way that this concept of the duodecuple scale may suffice for the immediate present. These twelve notes, unrelated by any sense of tonality, constitute a new musical substance. Such must be organized, must be made a cosmos instead of a chaos; and this work of organization, and in a sense of fecundation, is the great task of the pioneers who have the courage and will and inspiration to face it.

It ought to be clear that at present and in the condition of our modern instruments, the pioneers can but lay out broad lines of organization, but lay out the frame-work of the music to come

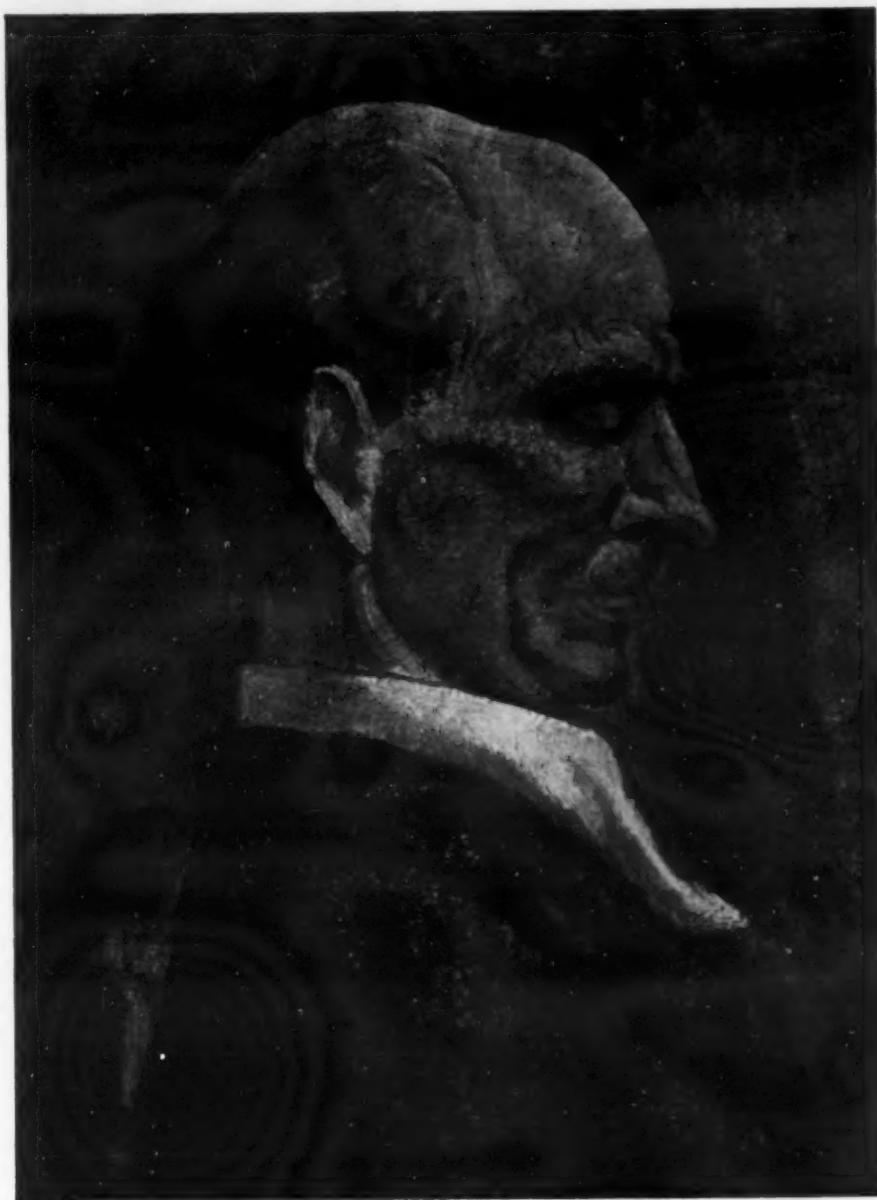
which obviously will know a much finer and more plastic type of substance. While Skriabin was organizing this substance in a harmonico-modal manner, building chords of a certain type of resonance on cycles of fourths and evolving out of them all his harmonic and thematic material—though in his latest opus he turned to pure chromaticism—Ruggles is finding his way mostly along the lines of pure polyphony; not, however, in the dry, dispersed and academic manner of a Schönberg juggling with intellectual problems, but in an intensely coherent, vital, and at times transparently pure manner which, on a different

be white light, if the colors were theoretically pure, and not mere pigments.

Alchemy of Tones

Ruggles' process is therefore a synthetic one, a sort of *alchemy of tones*. And this is something of the greatest importance. To consider tones as chemical or alchemical elements means that music becomes the scientific art of combining vital tone-elements and resonances, the emanations of these tone-elements.

Skriabin followed the same ideal, but his technic was different. He uses his tone-elements in smaller groups, which



Carl Ruggles, American Composer, from a Portrait by Boardman Robinson

plane, is not so far from that of a Vittoria.

But while the mysticism of the latter was of a religious nature, Ruggles' ecstasy is intensely alive and transcendently emotional. Still his "Angels" and "Lilacs," written as chorals for strings, have an unearthly quality, a disembodied atmosphere which is essentially mystic.

Task of the Pioneer

One might be misled, while studying those works and their genesis, by the seemingly laborious treatment by which they are produced. Ruggles has laid out for himself a few rules which require great skill and patient effort to stand by. Not only are his various polyphonic parts in definite relationship, the ones to the others, but he avoids strictly the repetition of notes both in the horizontal and vertical writings—that is, melodically and harmonically. While writing a melodic line he will try to exhaust as many of the twelve notes as possible before returning to the original one, so that the twelve centers of his musical substance are constantly energized.

This procedure is pregnant with philosophical meaning. It is akin to that of the painter who would take care that in each square inch of his canvas all the colors of the prism be represented. Follow the example further and imagine that the canvas be set rotating; the impression produced on the spectator would

he repeats constantly, melodically and harmonically, until the psychic nature of the listeners is saturated with them, until therefore the synthetic entity of the group-tone is impressed upon and fecundates the consciousness of the hearers. Such a group-tone is thus akin to a gong, a homogeneous mass of tones ceaselessly vibrating; and Skriabin uses these group-tones truly as gongs, for by means of transposition, he repeats them at various pitches, exactly as if he were using a choir of gongs—as it is done in Chinese, and especially Burmese and Javanese music. However, in his last opus (74), especially in No. 4, we see him come to a purely polyphonic type of music which is somewhat a foreboding of Ruggles' Andantes.

A Democratic System

In the latter we witness the birth of what might be called a true *democracy of tones*. Each one of the twelve tones he uses is independent as an individual, yet acts as a center of tone-energy within the whole. Every one is used on a basis of pure equality; none predominates; what is sought is a perfect balance between all, a perfect synthesis of all. Thus, you have the two essential elements of music: the twelve tones (matter or substance) and rhythm (spirit). Between the pure rhythm and the pure substance there is practically no intermediary; they are fitting one on the other; there is nothing, or little, of in-



An Intimate Photograph of Carl Ruggles During a Vacation in Vermont

tellectually generated or self-expressive theme. It is pure tone, moving according to periodic laws of balance.

Thus, in a sense, it is akin to the motets of Vittoria, Palestrina and others, which knew of no modulations, which were thus "untonal," which flowed on uninterruptedly, serenely, ecstatically. Only they used consonant harmonies, while Ruggles deals with so-called dissonant ones, exclusively.

With both, however, the writer gets the same impression—that is, that it is impossible to feel and appreciate such music in the midst of other works, classical or modern. A motet of Palestrina, in the midst of a concert of classical works, is lost. We must merge into it, come up with it and tarry awhile. The same holds with Ruggles' Andantes. Their substance is too subtle to allow blending with other works. This is true of some of the latest compositions of Skriabin, but perhaps still more physically so in Ruggles' case, as his music seems to have a strong effect on the heart plexus.

"Zodiacs of Sound"

The development opened by Ruggles' music is hardly even in its initial stage. It will require and lead to an extension of this twelve-note substance, to a universalization of its elements. Especially will it lead to the end of the domination of the octave. Though this is a vast subject in itself, let us point out here that all music, so far, has rested upon the foundation of the octave. This has been the essential cycle of musical substance, one which, in a sense, is a personal one, narrow and quasi-familial, the cycle of blood-generation. We see now such a small cycle grow into a vaster, more cosmic one, embracing what the writer has called "Zodiacs of Sound," a series of twelve fifths and twelve fourths, because of their direct correspondence with the great cycle of the sun as it passes through the various constellations.

The twelve fifths cycle especially (seven octaves) encompasses practically the entire range of musically used sounds. If we consider this to be the unit of music, instead of the octave, our entire musical perspective and sense of music changes. Tonality dies forever, a new type of harmony, of chords, is constituted; polyphony itself spreads vertiginously; a new sense of relationship between tones, of resonance, become manifest. This "Zodiac" becomes a cosmos, an organism of tones; it vibrates as a whole, as a gigantic gong. It is fulness of tone, a constant whirl of tone-energy.

Because modern musicians who are progressive feel this expansive urge of the musical substance, we see melodies and harmonies widen, small steps giving way to large intervals. This movement may be traced to "Tristan" as to its beginning; it becomes more and more patent in Schönberg, Skriabin, Varese

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Cincinnati Opera Season Concluded with Week's Run of "Bohemian Girl"

Span Extended to Nine Weeks
Proved Most Successful—
Grand Operas Proved Most
Attractive in List—Guest
Singers Introduced Include
Ralph Errolle, Who Also
Staged Balfe Work, Helena
Morrill and Charles E. Gal-
lagher—Concert Series to
Continue Under William J.
Kopp

CINCINNATI, Aug. 20.—After seven performances of Balfe's "The Bohemian Girl," the season of summer opera at the Zoo Gardens today came to a successful end. The usual season of eight weeks was prolonged into a ninth week, for the purpose, it was stated, of making an experiment with a lighter opera than those previously given this season, to determine which style of entertainment the people of Cincinnati prefer in the summer.

The Balfe work was chosen after much discussion. It has proved to be a wise choice, for the size of the audiences has been very satisfactory notwithstanding the inclemency of the weather. First-night uncertainties were away as the week advanced, and the production was recorded as one of the delightful treats of the season. Generally speaking, however, grand opera seems to be the more advisable in Cincinnati, experience having demonstrated that these works attract larger audiences.

New Singers Appear

For "The Bohemian Girl" several new singers were brought to the city for this

week. Chief of these was Charles E. Gallagher, baritone, who is virtually a Cincinnati product. He sang the part of *Devilshoof* with convincing artistry.

Ralph Errolle, tenor, staged the operetta and appeared in the cast as *Thaddeus*, singing agreeably and portraying the rôle with considerable animation.

Constance Eberhardt, contralto, was excellent as the *Gypsy Queen*. Helena Morrill, a soprano with a light but pleasing voice, impressed her listeners as *Arlene*.

Herbert Gould gave a singularly fine portrayal of *Count Arheim*. He won many curtain calls for his singing of the famous "Hearts Bowed Down" air. But the "no encore" rule was not broken. Charles Hathaway well demonstrated his capacity for characterization, as *Florenstein*.

The chorus, recruited largely from the ranks of the regular wintertime singers of the Chicago Civic Opera Company, sang with vigor and large volume. Accuracy as to pitch and firm, pleasant tonal quality has marked the singing of the Zoo opera chorus.

Isaac Van Grove, conductor, expects to return to Chicago at the end of the week. His wife, Mabel Sherwood, soprano, has sufficiently recovered from the effects of a throat operation which was determined upon when she was suddenly taken ill. She was forced to cancel her engagement to sing the part of *Rachel* in "The Jewess," the only opera of the season to be postponed.

Orchestra concerts, by musicians from the Cincinnati Symphony, will continue daily under the direction of William J. Kopp. He will also conduct for the annual Fall Fashion Pageant and Show De Luxe which follows the opera season, beginning Monday night. On Sunday night, Aug. 21, Lydia Dozier, a Cincinnati soprano, who has achieved success during the opera season, will be the soloist. GRACE D. GOLDENBURG.

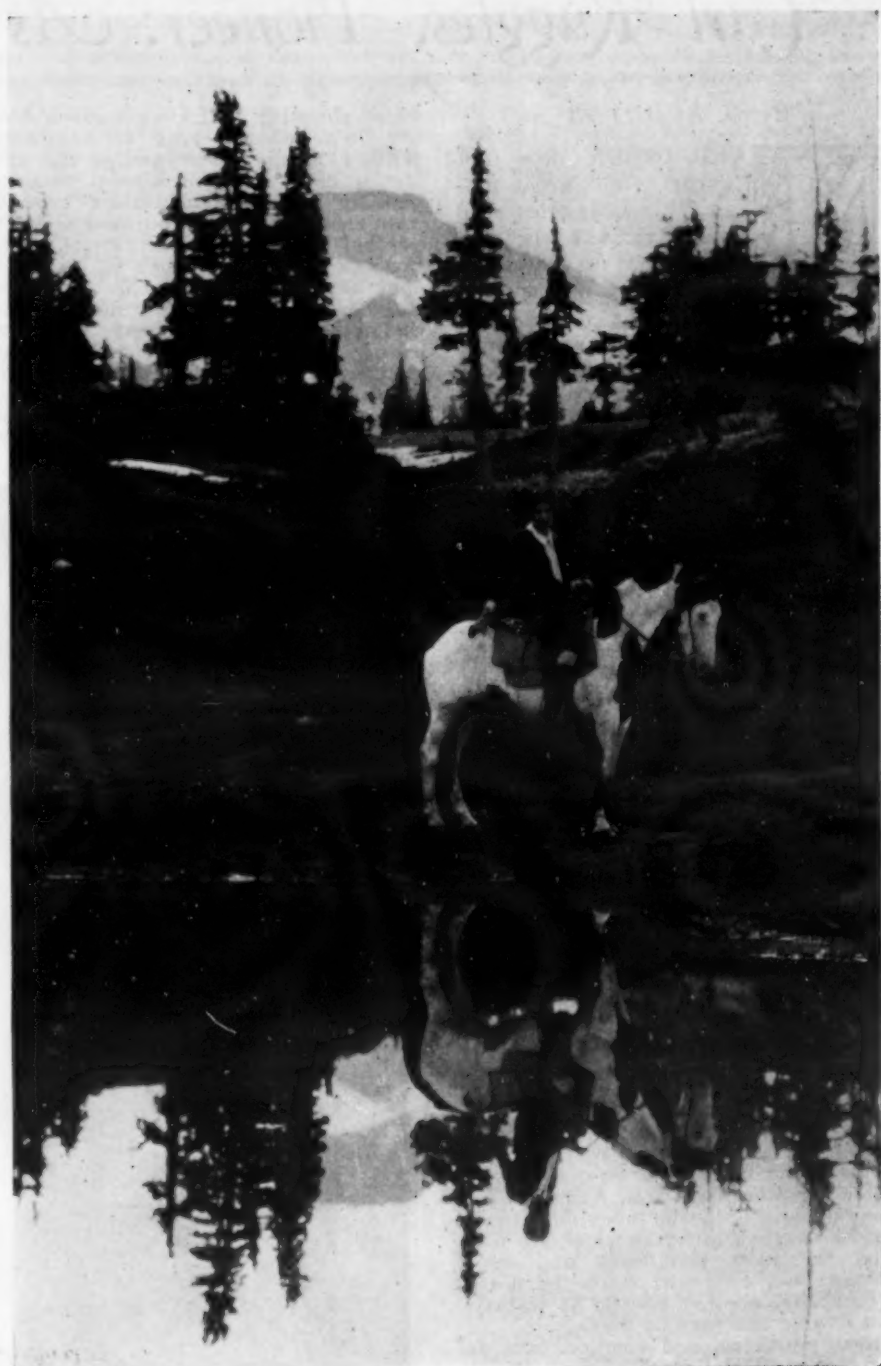


Photo by Burt Huntoon

Catherine Wade Smith in Mount Baker National Forest

The mountains of Washington State are usurping the attention of Catherine Wade Smith this summer. Mounted on her pinto pony, the violinist has been exploring the rugged beauties of Mount Baker National Forest, playing tag with the mountain streams instead of playing melodies on her fiddle. She climbed Mount Baker and picked clam-shell fossils from its crest, thereby satisfying herself of the truth of the assertion of geologists that the snowy mountain was once under water.

CLEVELAND CONCERTS END SUCCESSFULLY

Longer Season Anticipated
Next Year—Ringwall to
Lead "Pop" Events

CLEVELAND, Aug. 20.—The Cleveland Orchestra closed its first summer concert season recently before the largest audience of the five-weeks' period. Definite assurance is given that so great a success as has been scored during the entire five weeks was guarantee of a longer season next year. Rudolph Ringwall, who conducted, has been placed by the management of the Cleveland Orchestra in charge of popular concerts for the coming season.

During the entire five weeks, weather conditions were most remarkable, only one concert being cancelled because of rain.

Summer concerts, it appears, have come to stay in Cleveland. They were begun as a municipal experiment, on which the city staked the sum of \$17,500 (the salary of fifty-five men and the conductor for thirty-five concerts) and an additional \$20,000 to build two orchestra shells, in Edgewater and Gordon parks. The continuance of the experiment for a second season was made

contingent upon the popularity of the series, evinced by attendance.

City Manager W. R. Hopkins, who sponsored the inauguration of the summer season, declared in an informal address to one of the audiences during the final week:

"The success of our experiment has exceeded our fondest hopes. None of us dreamed these concerts would be so well attended. The great audiences which have enjoyed these concerts in the parks, the still larger throngs which have listened to them over the radio, and many evidences which we received of great and increasing enjoyment of them, prove that Cleveland has a desire for the finest in music."

Attendance during the five weeks, in which the orchestra played every night of the week except Mondays, and gave Wednesday afternoon children's concerts, averaged 6,500. Often it was as high as 10,000, and occasionally soared to 12,000 and 15,000.

Barnes to Give "Faust" with Conneaut Chorus

DUBOIS, PA., Aug. 20.—Lee Hess Barnes, director of music at the Conneaut Festival, will conduct here and in surrounding cities a concert version of "Faust," with the Festival chorus of 180 singers, on Sept. 20, 21 and 22. The soloists will be Hilda Burke and Rollin Pease.

New Zandonai Opera Has Fantastic Story

MILAN, Aug. 5.—The new opera recently completed by Riccardo Zandonai, "Giuliano," which is scheduled for its première at the Naples San Carlo in the coming season, was described in a recent interview by the composer, who is spending the summer at Rovereto.

The libretto is based on the Italian legend of St. Julian the Hospitaller. The somewhat fantastic story, as adapted by Arturo Rossato, is as follows:

"Julian, having one day killed a roe, sees the mate of the animal appear before him and utter a terrible prophecy by a magical gift of speech. This is nothing less than that Julian will slay his mother and his father. In terror, the young hunter flees and swears an oath never again to take up a bow or arrow. Obsessed by the curse, he takes a long journey in the effort to escape from it.

"One day in the Orient he comes to a city which is being besieged. He

places himself at the head of a band of rescuers, who set the enemy to rout, and is given the hand of the Princess as a reward. Julian, being passionately fond of hunting, soon forgets his oath and again goes out to seek wild beasts. Meanwhile there reach the royal palace two old people, his father and mother, who have walked half way round the world to find their lost son. While Julian is at the hunt, the Princess receives them, comforts them after their long journey and puts them to sleep in her bed.

"When the hero returns, he believes she has betrayed him with another. In furious jealousy, he brings down his weapon on the sleeping figures. Thus the curse is fulfilled. He discovers too late his fatal mistake.

"The agonized Julian sets out on a pilgrimage of penitence. Far from the world, he lives like a hermit in a cell. Following the old legend, he shares his cell with a Leper, who in the conclusion of the opera reveals himself to be Christ, and absolves Julian from all sin."

Middletown Junior Orchestra Will Give Two Concerts

HARTFORD, CONN., Aug. 22.—Forty-five young players composing the Junior orchestra of the Middletown playgrounds will make their first public appearance in concert on Aug. 31 at the South Park, under the direction of Frank G. Ford. A second engagement will follow on Sept. 3 at the Middlesex County Fair, where they have been invited to appear by the fair committee. W. E. C.

Theodore E. Steinway Chosen President of Steinway & Sons

At a meeting of the board of directors of Steinway & Sons, held recently, Theodore E. Steinway was elected president of the corporation, to fill the vacancy caused by the death of his cousin, Frederick T. Steinway. The latter died of a heart attack at Northeast Harbor, Me., on July 17.

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Frankfort Hears New Instrument Which Draws Tones from Air

FRANKFORT, Aug. 3.—The demonstration of a new musical instrument which draws tones from the air was given before a private audience at the Frankfort Exhibition. The instrument, which operates by means of a radio-electrical mechanism, is the invention of Leo Theremin of the State Institute in Leningrad. It consists of a brass rod which displays an antenna. The nearer the hand is brought toward the rod, the higher the tones become. They resemble in clarity those of a violin. It is believed that a new musical instrument may be evolved, on which a skilled performer will produce recognizable tunes by the use of the open hand.

Fokine Ballet Dances Under Stars at Lewisohn Stadium

Large Gatherings Applaud Terpsichorean Artists with Philharmonic — Monteux Concludes Week as Guest and van Hoogstraten Returns — Volpe Leads Program for Dancers

LAST week's audiences at the Philharmonic concerts in Lewisohn Stadium witnessed the farewell of Pierre Monteux, guest conductor; three evening programs given by the Fokine American Ballet under Arnold Volpe, and the return of Willem van Hoogstraten, regular conductor of the series.

Mr. Monteux was saluted in a manner which left no doubt as to his success with devotees of the summer concerts, and Mr. van Hoogstraten was welcomed back by hearers in a similar mood. Audiences for the Fokine evenings—the original schedule of which was interrupted because of rain on Aug. 19 and resumed on Friday and Saturday—were among the largest ever assembled in the Stadium.

The Fokines Outdoors

For three nights last week the spirit of the dance ruled the bills. On the first night, Wednesday, Aug. 18, the Fokines, Vera and Michel, drew an audience that vied with those previous ones associated with the presentation of Beethoven's Ninth Symphony and the appearance and subsequent lionization of the rhapsodic George Gershwin. A corps of seventy Fokinets assisted in a series of ballets that called for the unstinted applause of the considerably more than 14,000 persons who witness the performance. Arnold Volpe, always an enthusiastic exponent of music in the open, returned to the scene of his early successes and led the Philharmonic through the accompaniments for the Russian ballets. The handicaps to be coped with in presenting the elaborate program were many and varied, from the brisk night wind, (which, despite their continued activity, must have somewhat chilled the dancers in their filmy costumes) to the resounding boards of the shell and the makeshift lighting arrangements which the Greek Maidens now and then encountered in their graceful flight. However, it would take more than such hardships to obscure the art of the distinguished Fokine and his wife, partner and pupil, Fokina. Beauty of line, the significance of posture, color, mime, and costume, were each duly recognized and played a part in the scheme of mood and movement portrayed on the outdoor stage; whether it were the ballet-tragedy "Medusa" accompanied by excerpts from Tchaikovsky's Symphony "Pathetic" or the delightfully fantastic "Dream of the Marquise" with music by Mozart. From the terpsichorean imagination of Fokine came the entire list of dances, most notable of which are "The Dying Swan" to music by Saint-Saëns, and "Medusa" already mentioned.

Music of Elfland

The program opened with "Elves" to music by Mendelssohn. The background for the first half of the dance was the "Midsummer Night's Dream" Overture, and that of the latter the Andante and Allegro from the Violin Concerto, in which the young members of the Fokine Company scored. This was followed by "The Dying Swan," a solo dance of genuine beauty in which Mme. Fokina proved herself an interpreter of the first rank. After an intermission the rather too cumbersome "Medusa" played the boards until the resourceful Perseus charmed her with his mirror-like shield and thus succeeded in beheading the one-time goddess. A welcome bright spot was furnished by "Le Rêve de la Marquise" in which the Fokines shared honors with their diminutive page, Louise Winter. Oriental dances by other members of the Fokine American Ballet, a spirited solo by Mr. Fokine, woven upon a theme by Glazounoff and called "Panaderos," and five Russian Songs by Liadoff, of which the "Mosquito Dance" proved the favorite, completed a program of vivid and interesting character, generous in proportions and of sufficient contrast to preclude any possibility of monotony. H. H.



Photo by Eugene Hutchinson, Chicago

An Operatic Beauty—Gladys Swarthout

The Ravinia Opera Company boasts that it has the most beautiful prima donna in the world in Gladys Swarthout, mezzo-soprano, and offers the accompanying picture to prove it. It is said of Miss Swarthout that she is one prima donna who never has to have her photographs retouched. She is a pronounced brunette. Miss Swarthout is an American girl, and was for one season with the Chicago Civic Opera.

Mendelssohn and Enesco

Mr. Monteux's Monday night program may be characterized as one of few high lights and uniform excellence. The choice of the Mendelssohn "Italian" Symphony as the *pièce de résistance* was an eminently satisfying one, and had the effect of coloring the whole evening with its own mild mood. Mr. Monteux's reading was one of graceful vivacity, full of charm and delicate shading, which evoked to the fullest extent the perennial youthfulness of the work.

The Enesco Suite in D, which followed, began a trifle timidly, but caught its own stride quickly. The second movement was one of the high lights of the evening. Chabrier's "Fête Polonoise" rewarded the persistent applause of the audience.

Both the overture to Lalo's "Roi d'Ys," which opened the program, and the Rimsky-Korsakoff "Russian Easter," which closed it, were satisfactorily presented. The mood of the concert was preëminently one of gentleness and charm, rather than emotional intensity. The list afforded Mr. Monteux an admirable opportunity to reveal still another phase of the rich musical temperament so brilliantly displayed last week. P. T.

Adieux à Monteux

Fervent farewells to Mr. Monteux were expressed by the auditors assembled in the Stadium on the evening of Aug. 16; a cordial demonstration at the close of the first half of the program was only the prelude to the noisier and more ebullient tribute that followed the concert. The departing guest conductor was recalled repeatedly, and applause persisted unslackened until he had made verbal acknowledgment. Mr. Monteux thanked the audience for its appreciation, and complimented "this beautiful orchestra I have so enjoyed conducting."

Mr. Monteux chose for his last program "Le Chasseur Maudit" of Franck, Grieg's "Four Norwegian Dances," "L'Apprenti Sorcier" of Dukas and the Brahms D Major Symphony. The Franck symphonic poem, which went into the record as "first time at the Stadium," had the benefit of a skillful reading, but failed to impress one as a work worthy of its composer. The Grieg dances moved with rhythmic alertness and pleased the audience, which singled out the second of the set for special commendation.

In the performance of the Dukas scherzo, Mr. Monteux exercised his dynamic finesse with delightful results. His reading of the Brahms symphony was eminently satisfactory for its perceptions of poetic beauty, its emotional glow and its clarity of exposition. B. L. D.

Van Hoogstraten Returns

Postponement of Thursday evening's presentation of the Fokine ballet on account of rain was not without its compensations for it brought Mr. van Hoogstraten back to the Stadium two days earlier than had been expected. An audience of good size, considering the severity of the weather, gave Mr. van Hoogstraten a most sincere and hearty welcome when he made his appearance on the platform for his concluding engagement in the series.

The program as announced from the platform included the Overture to Smetana's "Bartered Bride," followed by a forceful interpretation of Schubert's "Unfinished Symphony." Percy Grainger's "Irish," based upon a County Derry tune was a decided favorite with the audience as was the Bach "Air for Strings."

MacDowell's fragile "To a Wild Rose," always in danger of being completely smothered when translated into terms of a full ensemble, emerged with

its delicacy intact and its rather pale beauty decidedly enhanced. Strauss's tone poem, "Don Juan," which concluded the concert, received a colorful and sympathetic reading. F. L. W.

Sunday's Program

An audience of impressive proportions filled the Stadium on Sunday evening and confirmed the welcome accorded Mr. van Hoogstraten on his previous appearance in the Great Hall on Thursday. From the opening bar of the "Egmont" Overture until the last echo of the Tchaikovsky "Italian Caprice," a close bond was evident between conductor and hearers, and sustained applause at the end of each number paid tribute to a satisfying program capably handled.

The Beethoven overture reached the full stature of its dignity under Mr. van Hoogstraten's bâton in a reading that combined force and understanding. The Mozart Symphony in G Minor which followed, likewise achieved at the outset a high plane of interpretation which gathered richness as it progressed, both as to tone and color.

The second half of the program opened with the Strauss "Fledermaus" Overture, played with a swinging rhythm which left the audience humming audibly at its conclusion. Applause which refused to be ignored brought forth the "Valse Triste" of Sibelius as an encore. Wagner's "Siegfried Idyl" was well sustained throughout its rather taxing length, and the evening ended very gaily with the Tchaikovsky work. F. L. W.

NEW HAVEN CHILDREN GIVE MUSIC PAGEANT

Performers in Folk Dance
Number 800 — Artists
Open Recital Series

By Arthur Troostwyk

NEW HAVEN, CONN., Aug. 20.—Eight hundred children from fifteen recreation schools and playgrounds took part in the pageant, "Folk Revels," given on the Green last Monday afternoon. This was the seventeenth annual pageant, and was presented under the direction of H. J. Schnelle, director of playgrounds. There were five episodes in the first part. The second part was devoted to folk dances. The music was provided by the Municipal Band.

The third of the public band concerts, given with funds appropriated by the Board of Finance to the Municipal Music Committee, was held on the Green last evening. Due to inclement weather the concert had been postponed from Thursday. The concert was given by the Second Company Governor's Foot Guard Band, under the direction of George A. Heyer.

A recital, arranged by Esther Bradley, was given on Sunday evening at the Woodmont Country Club. It was the first of a series in which well-known artists will be heard. Those appearing were Barbara Maurel, mezzo-soprano, and Salvatore de Stefano, harpist. Both artists were the house guests of Mrs. W. H. Bradley. Harris Bradley was the accompanist.

The debut of the New Haven Police Band, under the direction of Major C. Trusiano, was auspiciously made on Wednesday afternoon at the annual field day of the city's police department. A feature of the first appearance was the playing by the band of an original march, "Our Chief," composed by the director and dedicated to Chief Philip T. Smith.

In a recent report of a concert of the Connecticut Normal School, when a new setting of "America the Beautiful," composed by Dr. Jason Noble Pierce, was heard here, it was erroneously stated that the composer is a former pastor of the First Congregational Church in Washington. Dr. Pierce is the clergyman of this church at the present time, and was formerly a resident of New Haven.

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Seattle Projects Ambitious Plans for Opera as Well as Symphonic Music—When the Career of the Late Fannie Bloomfield Zeisler Was Aided by John C. Freund—Epochal Legal Battle Unrolls About the Unique Vocal System of a New York Pedagogue, Which Disturbed with Its Ethereal Waves the Sensibilities of Touchy Neighbors—Sir Henry Wood and Emma Eames Issue Pronunciamentos on the Singing Art Yesterday vs. Today—The Harried Calling of the Tympanist

Dear MUSICAL AMERICA:

ONE of the most encouraging signs of the times to come to my attention in recent weeks is the news that Seattle, having restored its name to the symphonic map, has embarked upon a new plan for promoting local opera.

I happened upon Karl Krueger, the Seattle Symphony conductor, in New York the other day and learned from him that the recent open-air performance of "Aida" in the Seattle Stadium was but the forerunner of other opera performances on an ambitious scale. Krueger came to New York to hear some voices and to gain facts that would guide him in the choice of a repertoire. After a brief vacation he will hasten back to the Pacific Northwest to resume his duties with the Symphony.

As I understand the situation, there is a separate opera organization which plans to sponsor two weeks of opera in Seattle each spring and another fortnight of opera in December. The spring season will be omitted next year because of a visit already arranged for the Chicago Opera Company.

This opera organization has a link with the Symphony in that its moving spirit has been elected to the symphony board, and it seems not unlikely that in the future there may be something like a merger of the two organizations. At any rate, with Mr. Krueger as conductor for both and with the same experienced musicians playing in the symphony and the opera pit there is an alliance that should mean the fullest co-operation, rather than the usual friction.

Krueger, you may remember, was an opera conductor in Vienna and besides his symphony concerts in Seattle experimented this last year with opera intine, presenting Korngold's "Snowman" along with "The Secret of Suzanne." The open air "Aida" along opposite lines tended to convince him that Seattle had an appetite for opera in whatever form it is given, so long as it is given well. He told me that he was not an enthusiast for local opera when he went to Seattle, although the opera intine had a special personal attraction for him. But he now feels that something really worth while can be accomplished in the way of building an ensemble along European lines, where the general level of the performance, rather than the spectacular qualities of individual stars, will give the opera its character. He told me that

he plans to have numerous understudies for every part of every opera given and in this way provide training for ambitious local singers who have the talent but no stage experience. Something of this kind was tried out in connection with the Seattle "Aida" and the understudies were given an opportunity to sing at rehearsals. Several of these, he told me, are now going ahead with plans for careers here or abroad.

The Seattle idea is not, of course, a new one and only time will show whether it has in it more of stability than various similar projects that have waxed and waned in many parts of the country. There seems to be an increasing confidence, however, in the ability of American communities to finance ambitious undertakings of this kind and this indicates, to quote Galsworthy, that "there's a wind in the world."

IN noting with sorrow the passing of Fannie Bloomfield Zeisler, who had for so many years been an accepted part of America's musical consciousness, I am reminded of the struggles which were hers in the days when she was playing her way to her first European successes. In those days Europe's approval was a pre-requisite to attention over here, and Mme. Zeisler's career was no exception.

The death of the dean of American women pianists in Chicago, recalls that in the dim late eighties, the founder of MUSICAL AMERICA, the late John C. Freund, played a significant part in launching what became a march to fame. Mr. Freund told the story at the time in the columns of one of his early publications, *The American Musician*. He wrote:

"The cable announces that Fannie Bloomfield, the young pianist, has made a great success in Europe—I always expected she would. She went to Europe to study, and became the favorite pupil of Leschetizky, Madame Essipoff's husband. She returned to this country with her mother in 1883. They put up at the Belvedere Hotel.

"Little Fannie, who was a very sweet and charming girl, could not get an engagement anywhere. My mother came to see me at the Belvedere, where I was also stopping at the time. She heard the young pianist and declared her a genius. In the recognition of talent my mother never erred. She forced me to listen to her. I did and, as a result, never rested till many musicians and the leading piano makers had heard her. But nobody thought much of her—Yes, she was clever, but nothing great.

"Finally, I took her to one of the piano rooms on Fifth Avenue, and it must be said to the everlasting credit of the manager that he took the little pianist immediately by the hand. It was a good act richly rewarded, for today Fannie Bloomfield is acknowledged in all the land as a great artist, and she has made that manager's pianos sing their own praises before many and many a crowded and delighted audience.

"I got a very charming letter from her the other day, in which, in the moment of one of her great triumphs, she recalled our strange meeting through my mother's instrumentality. I shall never forget my mother's words as she introduced me.

"My dear boy, here is a little lady who is a great artist and a great genius. I do not care how busy you are, you must do something for her, something definite, and you must do it tomorrow."

Mr. Freund thus helped in the launching of a brilliant career, and at the same time he established one of his most valued friendships.

THE practices of teachers of voice have always been, and will always be, for all of me, their own affair. If, as one pedagogue may assert, a correct head tone depends upon the thickness of the skull, it is unquestionably his privilege to develop this head tone by any means from a gentle tapping with Indian clubs at the base of the brain to the administering of graded doses of cyanide of potassium, that is, insofar as his pupil approves—and survives—or he is not restrained by law.

So far as I am concerned, voice teachers are free to make any pupil bark like a dog, meow like a cat, kick, crawl, cry, laugh, or eat spinach, as the exigencies of a particular "scientific" approach demanded. I know right well that as conditions exist today there are no legal means by which ambitious plumbers, blacksmiths, truck drivers, or other artisans unsuccessful at their trades—and some would add here, critics—can be restrained from setting up as

voice teachers, and competing with those more conservative and conscientious members of the brotherhood who fail to claim in their advertisements, if any, that the opera houses of Europe and America are but six lessons removed from enrollment in the School.

Nor am I rash enough, to assert that all savants will agree that the preliminary exercises incidental to the building of a good, or a bad, voice are to be classed among the pleasanter sounds of life. Jokesmiths have added a comfortable portion to their earthly possessions through the beginner's foibles. Neighbors are traditionally hostile and social ostracism has been known to follow the too ardent student of legitimate or illegitimate methods of voice production. I am not surprised therefore to note an instance in which unwilling listeners have had recourse to the courts for relief.

"Comes now," Harper A. Holt, attorney for the owners of the Bush Terminal Building in West Forty-second Street, New York City, who asserts that the \$3,500,000 investment of his clients is endangered by the nuisance maintained in the form of the Vocostark School, headed by Glenn M. Stark, in which "the preliminary instruction consists of screeching, without any attempt at the formation of generally accepted musical sounds, and with no attempt at producing any intelligible combinations of sounds to create words or understandable sounds."

To which, replies Mr. Stark, "the common man never recognizes anything new or wonderful until it is forced upon him. My work is simple, but is so far ahead of anything now known that of course it meets with opposition."

Upon representation of tenants that "the screeching and piercing cries have made us conclude that the premises must be occupied by some hospital where vivisection was conducted, or some practice of torture," and that "it greatly disturbs our selling, and our buyers have complained so that it has become a matter of great concern," Supreme Court Justice Frankenthaler forthwith issued a temporary injunction restraining the activities of the studio and directed Mr. Stark to "show cause" why the injunction should not be made permanent.

The status of the case at this writing is that adherents of Mr. Stark's theory that "the human voice rests upon the abdomen and the human abdomen should be developed by loud screams" will not be permitted to put their theories to the test before five o'clock in the afternoon, and that the "most excruciating sounds will be confined within soundproof walls." Further than this Mr. Stark feels he cannot in justice go, since he himself is bound by a five-year lease and has spent a considerable sum in equipping his studio. He raises the point also that vocal studios cannot be enjoined as nuisances.

A nice point indeed!

IF Mr. Stark remains true to his quoted determination, I can without much effort envision the case fought through the various tribunals of justice and at length, perhaps even in your lifetime and mine, the Supreme Court of United States sitting *en banc* to decide whether the End (Art) justifies the Means (Inquisitorial Methods). And there will enter somewhere along the way, as surely as Fate, the whole problem of Licensing.

Strictly speaking, it will not need to "enter" for it is already there. I speak as an occasional reader of the *Nation* in which I find Silas J. Birnbaum adding to a discussion which has recently enlivened its columns, in the form of a reply to an editorial "Musicians and Their Jobs," in this fashion:

"The situation here seems to be very much akin to the one which existed in the medical, legal and public-school fields before the licensing of doctors, dentists, lawyers, and teachers. Some incompetents do slip through—but the great majority are equipped to practice their profession. The State seeks to safeguard its citizens by setting up definite qualifications and standards. This licensing of individuals is being extended in many directions. It is not time to include music teaching so that the watching will not be done in a haphazard fashion but by some board of examiners who know what music teaching requires."

Quite independently of the Bush-Stark legal tangle or the argument in the *Nation*, I note with no little surprise and pleasure that Sir Henry Wood, the London symphony conductor, is to draw upon the rich reservoir of his experiences and reminiscences in a four-volume work entitled "The Gentle Art of Singing."

Herbert W. Horwill writes from

London, "It is this department of music in which, he (Sir Henry) believes, competent guidance is most sadly to seek."

After lessons from seventeen of the most celebrated vocal professors, British and foreign, the conductor was forced to the conclusion that only two of them were qualified to teach singing.

An important indictment certainly! Sir Henry will not stop, I am told, with an analysis of the art of teaching as practised today, but will pursue his investigation to its results as manifested on the concert and operatic stages. And of his attitude this much is already known, to quote Mr. Horwill,

"He is, indeed, frankly pessimistic about the quality of the vocal performances in our present-day concerts. The average student of the piano or of other 'tangible instruments' has acquired a technical skill which in former days was to be found only in exceptionally talented pupils and virtuosi. But the ordinary singers lack the agility and ease of execution of their predecessors of thirty years ago. Instrumental students all the world over have a much more intelligent outlook than students of singing."

"In the old days the great singing masters were competent to form a pupil from start to finish. The teaching of singing used not to be divided into voice production and vocal coaching. Nor should it be. You should learn to sing as you learn to play the pianoforte or the violin, from a fine, cultivated, all-round musician, from a man with a personality, who has received a good training in several branches of music."

AS if one Jovian thunderbolt were not enough to shatter any present complacency among adherents of the vocal art, a shaft of lightening strikes from Paris shaped in the signature of Emma Eames.

To a friend, she writes:

"To arrive in my day one had to have not a certain quality, but to know one's job. Not to be content to sing or act badly because of lack of technique, and yet to sing opera all the same. The great contralto Alboni once told me that she would never sing an opera in which there was one phrase or note which was not technically perfect. That as a beginning. The interpretation followed. Why should the opera singer be the only one of whom it is not exacted to have complete possession of her instrument?"

All of which leads me to a pardonable conjecture or two as to just what this focussing of attention upon the art of singing may portend. Certainly any effort to clarify the situation to the benefit of the student or the art is justifiable, and yet as one editorial writer recently phrased it in a metropolitan daily, "From time to time, we confess, we have doubted the efficacy of certain things prescribed by singing teachers. But the pupils pay their money and appear to be satisfied; we seem to have no end of good singers—so why worry about it?"

I call particular attention to the words "we seem to have no end of good singers." There indeed lies the crux of the matter. If that be true, Sir Henry Wood and Madame Eames are but glorifying the always beautiful past, and the answer to the vocal problem is the pragmatic American solution "If it works, it's good."

As between the two points of view I must of preference and necessity, leave Time to decide.

THE story in last Sunday's New York *World* of "the youngest tympanist" in the oldest orchestra in the United States has set me pondering anew on the lot of drummers in general and kettledrummers in particular. The art of kettledrumming, I fear, has been too neglected in the past and it takes just something like the tale of this youth's success as a tympanist to convince us that he who starts drumming as a small boy may one day mark the measures for a Toscanini; that even though the road to fame lies over taut skins that require frequent tuning and only an occasional sounding with felt-covered "bottle washers," it is worth the hours spent in counting bars and pitching drums instead of pitching ball with the "fellars" in the empty lot, when you can be the youngest man in the oldest organization. What if one does have to stand poised for countless minutes before an entry cue shall give the opportunity to demonstrate the result of long years of practice? For, of 103 men, there is only one kettledrummer and woe betide the other 102 if he is guilty of a false entry!

Two of New York's best known extympanists have recently turned to teaching, and this prompts the thought that it might be interesting to drop into a studio given over to this form of music, preferably when a class of young

[Continued on opposite page]



[Continued from page 6]

apostles were conscientiously going the round of their prescribed duties. I am promising myself such an experience. Perhaps I am not altogether wrong in assuming that counting must take up most of the time allotted to aspiring young tympanists, and what with tightening, listening, tuning, and tightening again, the embryo tympanist should consider himself lucky to sound even one note during the course of an afternoon's lesson. I well remember the veteran kettledrummer who stood in the very place where the "youngest tympanist in the world of music" (which sounds strangely reminiscent of Louis Bromfield's Naomi Potts, the "youngest missionary in the field of God") now stands. After sixteen years of tuning his drums to the right pitch, bending his ear close to the mouth, tapping, waiting expectantly, coming in at the exact moment with the precise volume, this seasoned and well-known figure behind the four big tympani decided that the time had come when all good tympanists should go to the aid of their pupils. So he resigned his post to take up tympani teaching.

Now, without wanting to appear unduly curious, I find myself trying to determine just what makes one decide that his life work lies behind the pulsing drums, and from whence the teachers collect their pupils. Perhaps, like the "youngest tympanist in the field of symphony," many of them, with the little boy instincts still prevalent, having heard him play were imbued with a desire to do likewise and begged to be taught by him. Still, everyone can't do that. And why does one never encounter such alluring notices (witness the other branches of music), as "Tympanism Taught," or "Kettledrummer Kindergarten," or, better still, "Teach the Kiddies to Kettledrum," which would have a tremendous appeal for the youngsters.

With such an example of what youth can do before them, and with a good and early start, who can say what the coming generation will bring forth in the way of proponents of this too-unfamiliar art? Mayhap, with the increasing amount of vitality and stamina which this arduous occupation is said to demand, the oldest orchestra in the United States will see fit to start a new system of symphonic tympanism whereby provision will be made for choirs of first, second, and third tympani players and kettledrumming will at last come fully into its own.

AN opera ticket with every bus seat! Such is the proposition being put up to residents of several Illinois cities by a St. Louis transportation company, which is operating a special opera motor coach service to and from the Municipal Opera in St. Louis. And the charming thing about it is that prospective patrons are not obliged to bother with seat reservations. You simply call up the transportation company, give your name and the number of opera addicts in your party and the company does the rest. Upon arriving in St. Louis you are handed the correct number of reserved seat tickets and after you have enjoyed the evening's delights you are called for and taken home in style.

This is all very thoughtful and nice, but when will a bus seat (I infer nothing with regard to the subway) be given with every opera ticket, wonders your

McPherson

Faculty Recital Is Given at Missouri University

COLUMBIA, Mo., July 16.—The second faculty recital of the summer session series was given in Jesse Hall of the University of Missouri on Friday evening, July 8, by A. Tillman Merritt, pianist, and Rogers Whitmore, violinist. Their program embraced works by Vieuxtemps, Liszt, Chopin, Coleridge-Taylor-Powell, Scott-Kreisler, Lehar, Kreisler, Skriabin and Ravel.

Singers Are Wed in Studio of Their Teacher



Photo by International Newsreel

Scene at the Marriage of Leone Kruse, Soprano of the Chicago Opera, and Lawrence Wolfe, Tenor, Which Was Performed in the Studio of William S. Brady in New York, on Aug. 16. The Group Includes, from Left to Right, Mr. Brady; Mrs. Herbert M. Johnson; the Bridegroom; the Rev. C. J. Kruze, Father of the Bride, Who Performed the Ceremony; the Bride; and Herbert M. Johnson, Director of the Chicago Civic Opera Company

ROMANCE takes a hand in even the best laid plans of concert and opera managers. One of the pleasantest hymeneal functions of recent musical annals in New York took place on Aug. 16.

At this time the marriage of Leone Kruse, soprano of the Chicago Opera and Lawrence Wolfe, tenor, took place in the studio of William S. Brady. Mr. Brady is the teacher of both artists.

The ceremony was performed by the bride's father, the Rev. C. J. Kruze. Among the guests at the ceremony were Herbert M. Johnson, director of the Chicago Civic Opera, and Mrs. Johnson. Mr. Brady officiated as "master of ceremony."

Both Mr. and Mrs. Wolfe have appeared in opera and concerts here and in Europe. Miss Kruse, who was born

in Lamont, Mich., entered the concert field and sang in recital and as soloist with the Minneapolis Symphony. She has sung leading rôles in European opera houses during a period of four years, appearing in Munich, Prague, Dresden and Berlin.

Mr. Wolfe has been heard in Munich and other European opera centers in a variety of tenor rôles.

LOS ANGELES PLANS JOINT PLAYGROUNDS ORCHESTRA

Growth of Branch of Municipal Music Endeavor During Last Year Is Marked Under New Director

LOS ANGELES, Aug. 20.—A plan for a city-wide orchestra, the membership of which will comprise the best players of the organizations formed under the auspices of the municipal playgrounds, has lately been announced.

When this division of musical activities was inaugurated last February by the appointment of Glenn M. Tindall as supervisor, Los Angeles playgrounds had only one orchestra composed of fourteen boys with a fifteen-year-old boy as leader. Since that time more than a dozen orchestras have been founded and developed, varying from small groups of child musicians to organizations of seventy-five or more adult players.

Outstanding are a civic orchestra in the harbor section of the city, a large community orchestra that is one of the institutions in its neighborhood and the Los Angeles Reed and Brass Symphony Society, which has performed such works as Liszt's "Les Préludes" and Tchaikovsky's "1812" Overture.

Numerous children's orchestras, as well as various playground adult orchestras, have been assembled, some of them with almost complete instrumentation. All members provide their own instruments, but the city furnishes the music for all orchestras and, with the children, an accompanist-director.

WATERLOO, IOWA.—Martin Lochner of Concordia Teachers' College, Chicago, dedicated the new organ in Immanuel Lutheran Church with two programs on a recent Sunday. B. C.

Offenbach Novelty Given at Magdeburg Fair

MAGDEBURG, July 30.—A recent production of interest given at the Magdeburg Theater Exhibition was a new version of Offenbach's operetta, "Fantasio." This work was produced in 1872 at the Paris Opéra-Comique, without achieving a permanent success. Four versions of the piece were tried out at various times. Recently a piano score of the fourth version was found on a bookstall on the Seine quay by Friedrich Gessner, a writer for the stage. With the musical assistance of Ernst Fischer, he turned out a German version under the title of "The Jester to the Princess." The text was much revised, but the score was retained almost in its entirety, apart from some changes in orchestration. The music includes a beautiful overture and a number of appealing solos.

Edith Moxom-Gray and Leslie Hodgson Play at Bryn Mawr, Pa.

BRYN MAWR, PA., Aug. 20.—The course in music conducted by Laura Elliot at the Bryn Mawr College Summer School was concluded with two joint-recitals of piano music given by Edith Moxom-Gray and Leslie Hodgson of New York. The programs traced the development of music to the present time. The first program carried the survey as far as Brahms and Wagner. The second was given over to Debussy, Ravel, Skriabin, Schönberg and Stravinsky. This is the second year in which these artists have appeared before the Bryn Mawr summer students. R. E.

"GYPSY LOVE" APPLAUDED

St. Louis Municipal Opera Gives Lehar Work with Much Success

ST. LOUIS, Mo., Aug. 22.—Last week's performances of "Gypsy Love," Franz Lehar's light opera, closed the season of opéra-bouffe at the Forest Park Municipal Opera. But one week remains, to be devoted to the single grand opera production of the season, "Tales of Hoffmann," with a cast including Marion Telva, Louise Lerch, Joseph Royer, Joseph Wetzel and Beatrice Balkin, and an augmented orchestra to furnish accompaniments.

Despite the unfavorable weather conditions of the past week, the attendance at the Municipal Opera was well maintained. Unusually handsome stage effects were achieved for "Gypsy Love." Charlotte Woodruff added to her laurels in the part of Zorika. The return of Dorothy Seegar and John Cherry to the cast, after an absence of a week, was signaled by the interpolation of a juvenile feature which won much applause.

Others in the cast included Paul Kleman, in the part of Fedor, William McCarthy as Niklas, Anne Yago as Ilma, Lou Powers as a very effective Moschu, Sara Andrada as Sacha, John Dunsmore as Andor, Robert Betts as Tony and Armin Mueller as Dmitri.

Under the baton of Louis Kroll as conductor, the orchestra's work in the musical settings of the Rumanian dances and Magyar melodies was very acceptable. SUSAN L. COST.

Hartford Choral Society Appears

HARTFORD, CONN., Aug. 22.—In an enjoyable program entitled, "An Evening of Song," the Hartford County Choral Society appeared recently at the Central Baptist Church. W. E. C.



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Asheville's Opera Festival Brings New Interpreters to Popular Works

Favorite San Carlo Singers Applauded Under Peroni—Lucille Chalfant Sings Roles of "Martha" and "Gilda"—Vera Bilevitch, Russian Soprano, Makes American Début—Ethel Fox Introduced as "Gretel"—Ballet Divertissements Are Feature of Week

ASHEVILLE, N. C., Aug. 20.—The fourth annual season of opera, under the auspices of the Asheville Music Festival Association, drew many visitors from other southern states. For the week's performances, given from Aug. 8 to 13, the San Carlo Opera Company returned for its fourth consecutive season, bringing several new singers as well as many artists already well-known to Asheville.

As previously reported, "La Tosca," with Myrna Sharlow in the title-role, was the offering for the opening night. Other singers heard in this opera were Mario Valle as *Scarpia*; Norberto Ardelli, a singer new to Asheville, as *Cavaradossi*; and in other parts, Francesco Curci, Luigi DeCesare, Henri Scott, Natale Cervi and Bernice Schalker. Carlo Peroni conducted.

On Tuesday evening, "Faust" was sung with Julian Oliver as *Faust*; Miss Sharlow as *Marguerite*; Giuseppe Interrante as *Valentine*; and Miss Schalker as *Siebel*. Miss Sharlow did some beautiful singing.

Henri Scott made a fine *Méphistophélès*. He has a powerful voice and his interpretation of the rôle could hardly be excelled. Mr. Peroni conducted finely.

Lucille Chalfant, American coloratura soprano, made her initial appearance here on Wednesday afternoon in "Martha." She scored quite a success as *Lady Harriet*, looking charming and singing pleasingly. Mr. Ardelli as *Lionel* proved himself a fine artist. Miss Schalker and Mr. Interrante as *Nancy* and *Plunkett*, respectively, furnished much real enjoyment.

Russian Soprano's Début

The auditorium was packed on Wednesday evening to hear "Il Trovatore." The Russian dramatic soprano, Vera Bilevitch, made her initial American appearance with the Gallo forces, singing *Leonora* opposite Charles Hart's *Manrico*. Miss Bilevitch has a powerful voice, especially fine in the upper register. Coe Glade made her Asheville debut as *Azucena* and was deserving of the fine ovation accorded her. Asheville feels pride in Miss Glade's success, as it was here she was discovered and, through the efforts of Mrs. O. C. Hamilton, was brought to notice. Mr. Valle as *Count Di Luna* was most satisfying. Mr. Cervi did some splendid singing in the rôle of *Ferrando*.

"Cavalleria" and "Pagliacci" drew a capacity house on Thursday evening. Miss Bilevitch was in better voice than on her first appearance, and her portrayal of *Santuzza* was excellent. Miss Glade as *Lola* was again warmly re-

ceived, and Mr. Ardelli was a fiery *Turiddu*. Mr. Interrante as *Alfio* came in for his share of applause. Mr. Valle was convincing as *Tonio* in "Pagliacci," his singing of the prologue being one of the finest moments of the evening.

Miss Sharlow was a delightful *Nedda*; Mr. Hart, a rather reserved *Canio*, until the climax of the play, and Mr. Interrante a satisfactory *Silvio*. Mr. Curci was a good *Beppo*.

"Rigoletto" was the offering on Friday evening. Miss Chalfant as *Gilda* was very charming and her voice was beautiful. Mr. Oliver as the *Duke* was in excellent voice in "La Donna è Mobile," the audience demanded a repetition.

Mr. Interrante appeared in the rôle of the jester and impressed by his interpretation. Miss Schalker was attractive as *Maddalena*. The smaller parts were all well handled.

Ethel Fox Makes Bow

On Saturday afternoon, Humperdinck's delightful "Hänsel and Gretel" was the vehicle in which Ethel Fox made her first entry into grand opera. Her voice is really beautiful, warm and true and she made an adorable *Gretel*. Miss Schalker was *Hänsel*. Both singers seemed perfectly cast, and the voices blended beautifully in the singing of the Prayer. Three rôles were entrusted to Beatrice Altieri, the *Dew Fairy*, the *Mother* and the *Sandman*, and she was satisfactory in all. Mr. Interrante was a splendid *Father*, and Frances Walsingham as the *Witch* was decidedly clever. Mr. Peroni gave the score a fine reading.

The divertissements by the ballet, which followed most of the performances, were especially noteworthy on this afternoon. The work of Maria Yurieva and Vechslav Swoboda, dancers, was most enjoyable.

"Aida," on the same evening, closed the season. Miss Bilevitch in the title-rôle, Miss Glade as *Amneris*; Mr. Hart, *Radames*; Mr. Valle, *Amonasro*; Mr. Scott, *Ramfis*; Mr. Cervi, the *King*; Mr. Cervi, the *Messenger*; and Miss Altieri, the *Priestess*, all gave of their best. The fine chorus reached heights at times, and Mr. Peroni did not spare either them or himself in the efforts to please his public.

KATHRYN DANIEL.

"MARTHA" AND "MIKADO" HEARD IN LOUISVILLE

American Light Opera Company Gives Répertoire Works, Including Also "Sweethearts" and "Spring Maid"

LOUISVILLE, KY., Aug. 20.—The American Light Opera Company, presenting comic operas at Fontaine Ferry Park, gave as the fifth work of the summer season Gilbert and Sullivan's "The Mikado." Among those appearing were George Olsen as the *Mikado*, and Harry Pfeil as *Nanki-Poo*; Ed. Andrews as a droll *Ko-Ko*, Carl Bundschu as *Pooh-Bah* and Theo. Pennington as a delightful *Yum-Yum*.

Victor Herbert's "Sweethearts" was the next opera presented before one of the largest crowds of the season.

Flotow's "Martha" was presented during the week of Aug. 1. Miss Pennington as *Lady Harriet*; Lula Root as *Nancy*; Mr. Andrews as *Sir Tristan*,

and Carl Bundschu and Harry Pfeil as *Plunkett* and *Lionel*, respectively, won high honors in their parts.

"The Spring Maid" was presented during the week of Aug. 8 in the outdoor theater. This was the last opera to be given in the park.

Beginning with the week of Aug. 15, the company was to give the three remaining operas of its season in the Columbian Auditorium.

JAMES G. THOMPSON.

Arthur Farwell Chosen Faculty Member of the Michigan State College



Lewis Richards, Director of the Music Department at the Michigan State College (Left), Photographed with Arthur Farwell, Composer and Writer, in Santa Monica, Cal.

EAST LANSING, MICH., Aug. 20.—The Michigan State College has appointed Arthur Farwell, critic, composer and conductor, to a position on the faculty where he will have the direction of chorus and orchestra and will give courses in theory, history of music and kindred subjects. This announcement has been made by Lewis Richards, recently appointed head of the music department.

Mr. Farwell first became widely known for his *Wa-Wan Press*, at Newton Center, Mass., through which he promoted the advance school of American music, and for his original compositions on Indian themes, which he played throughout the United States on several transcontinental tours. He was later associated for several years as critic with *MUSICAL AMERICA*, and was Supervisor of Municipal Concerts in New York from 1910 to 1913.

After having lectured on history of music at Cornell University, Mr. Farwell went to California for the first Los Angeles summer session of the University of California, and later served for a year as acting head of the music department of the University at Berkeley.

He was composer and conductor for the Santa Barbara pageant, "La Primavera," and the "Pilgrimage Play" in Hollywood in 1921, when he was invited to accept the Composers' Fellowship of the Pasadena Music and Art Association. This he held for four years, being the second American composer to be honored with such a fellowship.

During this period he conducted a number of his orchestral works at the Hollywood Bowl and the Los Angeles Philharmonic Orchestra concerts.

In 1925 he inaugurated the "Theater of the Stars," an outdoor amphitheater for music and drama at Big Bear Lake in the San Bernardino Mountains, where he produced his pageant drama, "The March of Man." Since this time he has made his home in Los Angeles.

Paderewski Heads Musicians Sailing for Europe

Ignace Paderewski sailed for Europe on the Ile de France on Aug. 20, after completing a tour of the Orient. On the same liner was Michael Bohnen, baritone of the Metropolitan, who will fulfill engagements in Europe before returning for his New York opera season. Pierre Monteux, who was heard with interest as conductor of the New York Philharmonic in the Lewisohn Stadium, sailed on the Rochambeau on Aug. 17.

Thomaston Schools Appoint Supervisor

LITCHFIELD, CONN., Aug. 22.—Miriam Clark of Norwich has been engaged to act as supervisor of music in the Thomaston public schools next term, succeeding Katherine G. Rafter, resigned. W. E. C.

INDIAN PAGEANT IS SANTA ANA FEATURE

**Native Singers Are Heard
In Novel Performances
with Music**

By Ruth Andrews

SANTA ANA, CAL., Aug. 20.—An Indian pageant, "Kitshi Manido," is being presented in Fairy Woods, a natural amphitheater with seating capacity of 3000, located in Laguna Beach, well-known art colony located on the outskirts of Santa Ana, from Aug. 12 to 31. Leading rôles are taken by Princess Tsianina, Chief Yowlache, and White Bird, Indian singers, supported by a cast including more than 100 local artists.

This is the second time the pageant has been produced in the art colony. It was formerly presented there six years ago.

Appropriate music, a remarkable setting and scenic effects and perfect acoustic properties, made the première, given before an enthusiastic and representative audience from all over Southern California, on Aug. 12 especially successful.

The plot of the production is based upon Indian life and customs dealing in an epic manner with the upbringing of the Indian boy, the molding of his life, his work and old age.

The orchestra accompanying the pageant is led by Robert Messenger, who composed the music for the pageant.

An interesting noon program was given at St. Anne's Inn by Santa Ana Business and Professional Women's Club, featuring Princess Tsianina assisted by Malcom Davison, 'cellist, and Chief Yowlache, Indian baritone. Mr. Davison and Chief Yowlache, both accompanied by Ruth Chancer, pianist, presented a similar program the same evening, honoring the Junior Chamber of Commerce.

Louise Stone Claire La Berge and Myra Denis, pageant orchestra members, gave a program for the Santa Ana Rotary Club of violin, flute and piano trios.

The Santa Ana Post American Legion, through courtesy of the Pageant Association, presented Princess Tsianina and Chief Yowlache, with other pageant singers and entertainers, in a characteristic Indian program on a later date.



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Making Music Vital as "Three R's" in Education Is Aim of Supervisors

At Scheduled Meeting in Chicago Next April, National Conference Will Consider Important Problems—George Oscar Bowen, President of Organization, Discusses Three Objectives—Widening Scope of Music Demonstrated in Work of Schools at Tulsa, Okla.

THE value of music as a cultural and recreational force has long been appreciated, but its recognition as an educational factor as well has been a development of recent years, and one in which educators everywhere are vitally interested today.

The Music Supervisors' National Conference, composed of several thousand members, of which George Oscar Bowen is president, has assumed as one of its important projects the acceptance of music credits on a parity with other subjects in the schools, not only for high school graduation, but for college entrance. This body will hold its biennial convention in Chicago next April.

Dr. Bowen visited New York last week, one of the objects of his stay being the formation of the platform and program which will occupy the attention of the members at that time. Sectional conferences have been held this year throughout the country and out of these the topics to be discussed have taken shape.



George Oscar Bowen

Three Objects of Conference

These, as set forth by Dr. Bowen, number three: The conference will consider the relation of the school administrator to public school music. To this end officers of public instruction from all parts of the country will be asked to state their policies and opinions with regard to the position which they believe music should hold, and why it should or should not, as the case may be, be accorded equal rank with other subjects.

Second, the problem of advance music credits and their acceptance toward college entrance will be given close study. The attitude of the universities and

colleges is of particular importance, Dr. Bowen believes, as demonstrating the tendency away from the restricted policies of the past, when emphasis was primarily placed upon the non-vocational training of the liberal arts college. In this direction he believes, also, that the greatest strides have been made west of the Atlantic seaboard, where the schools are "less tied to the colleges" than in the East.

The third subject of vital interest concerns the ideals, aims and evaluation of public school music. On the last point noted educators both within and outside the organization will contribute their ideas.

Tulsa's Musical System

An example of the interest for music in education is found in the public schools of Tulsa, Okla., where Dr. Bowen is director of music. Here music is adjudged just as important as "reading, writing, and arithmetic."

In Tulsa, specifically, the effort to procure the acceptance of credits obtained through the study of music subjects in the schools on an equal basis with other major courses has extended over a period of five years, but it has been successful. This is attested by the fact that a student may now offer for graduation six out of fifteen music points in his major subject. These may represent work done in theory, appreciation and harmony, or participation in the girls' and boys', or mixed glee clubs, the two orchestras, the two bands, or in the voice and instrumental classes.

Systematic instruction in music begins in the second grade with a daily period twenty-five minutes in length conducted by a special teacher. In the junior high school the length of the period is increased and instrumental and voice work may be undertaken. When the senior high school is reached seventeen daily classes sixty minutes long are provided. Dr. Bowen directs the work of forty teachers.

School Orchestra Thrives

The high school symphony orchestra contains seventy players. Instruction is provided for every instrument. The more unusual instruments, such as oboe, bassoon and French horn, are furnished by the music department.

Credit for the enviable status of music in the schools of Tulsa is ascribed by Dr. Bowen to three causes: The broad policy of the superintendent of schools, P. P. Claxton, who considers music a vital educational force; the liberality of the institutions of higher learning in the State of Oklahoma in accepting music credits for college entrance, and the increasing desire of the high school students to become proficient in some particular instrument.

In the development of authentic musical taste among school children results are already apparent. The city of Tulsa has never been able to maintain a symphony orchestra of its own and out-of-

"Strad" Brings \$500,000 in Highest Sale

BUDAPEST, Aug. 5.—The highest price ever paid for a Stradivarius violin, it is believed, was \$500,000, given recently by the Hungarian violinist, Zoltan Szekelely. The instrument was known as the "Michael Angelo." The violin belonged to an amateur collector, who directed in his will that the instrument could only be sold if the purchaser was a violinist.

town ensembles have not received the support to which they were entitled, but in every case the children's concerts offered by such visiting organizations have been heard by capacity audiences.

As an additional aid toward the creation of an intelligent listening public among the younger generation an organ costing \$40,000 was presented to the high school last year by its graduates.

During his stay in New York Dr. Bowen was tendered a dinner by the staff of the Music Department of Teachers' College, Columbia University, which was attended by many persons prominent in the field of music. They spoke informally on music problems.

FRANCES L. WHITING.

LATIN-AMERICAN ART SUBJECT FOR STUDY

Army Music School Will Pay Special Attention to Such Music

By Alfred T. Marks

WASHINGTON, Aug. 10.—The Pan-American Union has completed arrangements with the Army Music School for the study of South and Central American music.

A statement issued by Dr. Franklin Adams, counselor of the Union, says that through the school, ninety-six bands in all parts of the United States will play compositions originating in Latin-America. The Army Band in Washington, which has been making use of Latin-American works for three years, now has a collection of more than 400 scores.

"It is astonishing how little Americans know of Latin-American music," says Dr. Adams. "It is only in the last few years that attention has been given to it here, yet some of the greatest artists are natives of Latin-America. The culture of Latin-America antedates the culture of Europe. It extends so far back that its origin cannot be guessed within thousands of years."

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Berlin to Have Schubert Scholarship

Committees Appointed by Several Countries for International Celebration of Composer's Centenary in 1928—Famous Personages Participate

Arrangements for the Schubert centennial in 1928 are gathering headway, it is announced. Twenty-six nations are cooperating, and committees have been appointed in several countries.

In addition to the recently-announced offer of prizes totaling \$20,000 by the Columbia Phonograph Company for the completion of Schubert's "Unfinished" Symphony, a scholarship, to be known as the Columbia Schubert Scholarship, has been announced for the State Hochschule für Musik, in Berlin.

Recent cables received by the Columbia Company from Europe report that the governments of France, Italy, Germany, Austria and Czechoslovakia have granted official recognition to the contest. Benito Mussolini; Eduard Herriot, Fine Arts minister of France, and

President Masaryk of Czechoslovakia are among those quoted as indorsing the project.

International Juries

Announcement is made of the appointment of contest juries for France and Italy. France's chairman is Henri Rabaud. His colleagues will be Gustave Charpentier, Maurice Ravel, Vincent D'Indy, André Messager and Paul Dukas, the jury to meet at the Conservatoire.

Italy's chairmen are United States Ambassador Fletcher and the Count di San Martino. Their associates will be Ildebrando Pizzetti, Alfredo Casella and Bernardino Molinari, the jury to meet at the Academy Saint Cecilia.

The German jury includes Richard Strauss; Wilhelm Furtwängler, Fritz Busch, Otto Klemperer and Bruno Walter; Hans Pfitzner, Max von Schillings, Max Liebermann, Georg Schuneman, Siegfried Ochs, Artur Schnabel, Siegmund von Hausegger, Georg Schumann and Hugo von Hofmannsthal.

In the Austrian zone the following have become members of the Schubert Committee: President Masaryk, Czechoslovakia, and the Austrian Chancellor, Dr. Seipel. Austria's jury includes Franz Schalk and Guido Adler.

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NEW YORK, AUGUST 27, 1927

DETERMINATION OF TALENT

SINCE the time when education of the young passed from the family into the control of the State, teachers have concerned themselves with the devising of a reasonably certain method whereby may be determined early in the life of the individual the specific talent that should be fostered. Various and many have been the schemes proposed for the development of the individual along the line of natural endowment without interfering unduly with the general educational plan. With the desire for precision symptomatic of our practically scientific age, we have recently assigned the psychologists to this investigation, and the results of their intelligence tests are being compiled in exhaustive tabulations. From these data, it is hoped, may be calculated a formula that will safeguard a potential composer from becoming a mining engineer and obviate the possibility of compelling the tone-deaf to study music.

This tendency to adapt the educational system to the abilities of the individual child rather than to force all individuals into the same mold is certain to benefit the arts. It is better to encourage artistic inclination, where the talent is strongly marked, than to inclose it within scholastic barriers. At the same time, we should keep in mind the fact that the most careful examination of the child's mind may not disclose the presence of the one talent that may prove to be essential to complete self-expression, for a talent may lie dormant until adolescence or maturity. Mistakes may be made in mental diagnosis. A child may be very fond of music, possess a perfect sense of rhythm and absolute pitch, and yet may not, because of this endowment, be happy throughout life as a professional musician. It is quite possible that this evident taste for music may be only a sign of aesthetic temperament, and that the individual may

sider it our duty to print them; but we shall not talk scandal, or print scandal, for its own sake. If we call a man names we expect to allow him the privilege of calling us a few back, if he likes, in our own columns. MUSICAL AMERICA will attack sham and dishonesty where they appear; but it will try to remember that people are generally what circumstances make them, and that it is more useful to attack conditions than men. We shall, in short, try to be fearless and uncompromising without being intolerant.

America First, But Others, Too

FURTHERMORE, as an American, I should expect an American musical paper not only to devote the bulk of its space to American affairs, but to help stimulate and direct the tremendous growing interest in music that this country is showing today, and I should expect it to give all possible aid and encouragement to the American composer and the American interpreter of music. All this, of course, MUSICAL AMERICA will continue to do. It will devote especial attention to stimulating the creative musical impulse in America, through the musical education of American children, the encouragement of the amateur musical performer, and definite and practical aid for the American composer. It will even do its poor best to try to interest the United States Government in music. New York is this country's greatest producing center for music, but we shall try always to remember that this magazine's title is *Musical America*, not *Musical New York*, and shall endeavor to chronicle the musical life of the whole country rather than one section of it.

But both halves of our title are important. This is *Musical America*, not just *America*. Consequently, we are emphatically *not* going to take the stand, as so many mistaken American musical enthusiasts do, that the way to praise America is to belittle Europe. We shall praise and encourage American music if and because it is good, not because it is American. What the American musician needs at present is a chance to be heard and a chance to hear friendly but honest criticism. What he does not need is flattery in unmeasured doses.

I sincerely believe that this is potentially the greatest music-loving country on earth, and that the

develop more fully in some other line of artistic expression while always retaining musical appreciation.

The determination of special talent by mental tests seems to be a matter of no difficulty, but the point to be settled is whether or not the talent is permanent in nature and is essential to the normal growth of the individual. Frequently an apparent talent for music is carefully cultivated only to remain a pleasant talent, empty of the creative element that leads to distinctive accomplishment. Investigators should not be content with the discovery of talent, but should try to ascertain whether or not the talent is definitely associated with a creative impulse.

The only talents that will repay intensive care are those having the quality of genius, and if this quality is pronounced enough, the talent will grow in spite of neglect and against opposition. Leaving aside the debate over the value of struggle in the development of genius, we may say that the quality of genius, when manifested only as "promise" or "eccentricity" or "flair," should be fostered. It is immaterial by what name we designate the restlessness of spirit that is indicative of creative energy seeking a means of expression—the important point is to recognize its presence.

Creative energy may be undisciplined and misdirected, leading to eccentricity as distinguished from genius. The two are often confused, since the outward signs are quite similar, and the genius is sometimes disregarded as an eccentric person, while the eccentric is mistaken for a genius. There are historical instances of master musicians, misunderstood and neglected by their contemporaries, who have been raised to their proper rank by the judgment of later generations. We know also that eccentrics have been hailed as geniuses by their zealous champions and have later sunk into deserved oblivion. If a talent is truly original, it will develop naturally in accordance with its own instinctive feeling for beauty.

A Declaration of Intentions

[Continued from page 1]

future of music lies with us; but I am far from believing that the future is already here. Europe can still teach us much. We listen to music with more eagerness, more vitality, perhaps, but she listens with more discrimination. Her composers are better trained, if not more talented, than ours, and her performers have more chances to gain experience. So far as governmental interest in music is concerned, ours is not even civilized, judged by European standards. Consequently, this magazine believes that news from musical Europe is still important to musical America, and will give it to you, gathered by an expert staff of American correspondents abroad. They will, I hope, keep us patriotic without being provincial.

Writing to the Paper

THERE is one other factor that makes any paper, if not a great one, at least a live one, and that is a close contact with its readers. When we of MUSICAL AMERICA say that we welcome criticism we mean it. If you like MUSICAL AMERICA and what it stands for, by all means write and tell us so. We shall be enchanted. If you *don't* like MUSICAL AMERICA and what it stands for, by all means write and tell us that, too. We shan't be at all enchanted, but we shall be grateful, particularly if you take the trouble to say just why you don't like us; for then we shall know how to mend our ways. We would far prefer to have ten thousand subscribers writing in every week to abuse us heartily than to have ten thousand subscribers say nothing and drop their subscriptions. "The audience writes the play," is an old theatrical saying, meaning that scenes and lines are important only if the audience responds to them. Similarly, the readers write the magazine. Tell the editors what you think, and why, for they will do their best to be hospitable to all honest criticism, favorable or adverse.

These, then, are the qualities that a reader should expect to find in any musical magazine that aspires to greatness. It is not a long list, nor a particularly novel one; nor does it enumerate principles for which MUSICAL AMERICA does not already stand. But for the sake of clarity it well deserves to be set down anew, for it outlines a definite policy, and, to the best of my belief and intention, an honest one. Now and hereafter it will fly from the masthead of MUSICAL AMERICA both as a pledge to you and a reminder to ourselves.

Personalities

Harty—A visit to Reading Abbey will be one of the features of the forthcoming convention of the British Union of Organists' Associations, to be opened on Aug. 29 in that English city, under the presidency of Sir Hamilton Harty. Reading Abbey was the place where the first known English song, "Sumer is i-cumen in," was written. During the visit the work will be sung by the choir. A number of conferences and musical sessions are also announced for the convention.

Schumann Heink—An honorary committee headed by Governor Moore of New Jersey and including mayors of the State's ten leading cities welcomed Ernestine Schumann Heink when she arrived in Ocean Grove to give a recital at the Auditorium on Aug. 13. No musician has been given a similar reception in the seaside city, although many famous artists have appeared there. The concert was the eighteenth which Mme. Schumann Heink has given in Ocean Grove since 1905.

Levitzi—Mischa Levitzi's Valse in A Major has been designated as one of the three compositions to be prepared and played from memory by the entrants of the annual piano contest conducted by the Fitzgerald Music Company of Los Angeles. The other two compositions are the Saint-Saëns Concerto in G Minor and Chopin's Nocturne in E Flat. Mr. Levitzi's waltz has been used for the past three years as one of the standard compositions in the annual musical contests of Australia and New Zealand.

Ronald—No one appreciates a ridiculous situation better than Sir Landon Ronald, even if the joke be turned against himself. He relates that once when he succeeded another conductor at an orchestral series in Great Britain, he was visited after the concert by two girls who asked him to write his name in their autograph book. As Sir Landon was not carrying a fountain pen at the moment, he was obliged to use a pencil; and as he handed the book back, one of the recipients asked, "Aren't you Mr. —?"—naming his predecessor. Sir Landon confessed that he was not. Whereupon the applicant turned to her friend and questioned, "Have you got any India-rubber?"

Point and Counterpoint

By Cantus Firmus, Jr.

Palm-Pounding and Its Genesis



THE delightful avocation of paid palm-pounding has a very ancient pedigree. At least, so avers a recent Italian investigator. The standing worthies who make the corners of modern opera houses reverberate might claim quite a family tree, if they were so minded. When Greek met Greek, or Roman went roamin', claquees often followed, as befitted two races of eminent oratorical specialists. These nations have quarreled over the priority rights to this invention. But the latter—boasting several rather touchy-minded singing emperors open for dates—come off the better in the argument.

A piquant history is that of these advocates of the slogan, "Say It with Clapping." Suetonius relates that when Nero sang or otherwise took part in spectacles, he always had a battalion of vigorous young applauders.

Especially when he made a concert tour to Greece—fearing the rather sharp newspaper critics of that finicky realm—he increased the number of his noisome admirers to five thousand. At the head stood, as claque-masters, no less personages than Burro and Seneca, the philosopher. They indicated the ending of the arias.

The salary of the combined host was 40,000 sesterces, or about \$1,600—whether per performance or per year, we cannot say.

Fine Art of Racket

To such a degree of refinement was this art reduced that learned philologists have been able to dig out three separate terms for applause in the Latin records. (They probably differed by volume and consequent steepness of price.)

First, there were the *bombi*, or "explosions." These were made by bringing the palms together to simulate an explosion. This was the Cordial Reception, after which not even the brazenest artist could refuse an encore.

The *imbrices*, or "rain-patterings," were the antecedents of those polite tapplings of feminine gloved hands that one hears at some inhibited musicales. These were reserved probably for the more ancient witticisms of inveterate lecturers. Last came the *testate*, or "final measures"—outbursts of acute cries, which showed the listeners to be in a happy delirium. Modern equivalents are found in the joy of concert audiences after

performances of "The Rosary" or "Mother Machree."

Mezzo-Forte—and How!

Concert notices of the period read probably somewhat as follows:

"Tiberius, the Royal Baritone, last night was the recipient of a violently happy reception at his Coliseum concert. Not only did it rain, but it poured. The explosions were terrific. Fifty listeners had to be placed in strait-jackets, so great was their glee, after the soulful rendering of the aria 'Three Blind Mice.' The number established such a vogue that the price of rodents has risen appreciably on today's exchange. The money-lenders are quoting them at three *denarii* apiece."

Le Frock d'Or

I DO not like some singers' gowns;
I do not care a fig for 'em.
But, gee! I wish I had the coin
Contraltos have to dig for 'em!

O. M.

When Knights Were Bold

QUEEN—"Knave, who is that playing the Anvil Chorus out in the courtyard?"

Jester—"Queen, 'tis the guests taking off their overcoats."

STEVENS STONE MILL

A Liquid Attack

SINGER (after concert)—"Someone aimed a base, cowardly egg at me!"

Manager—"And what kind of an egg is that?"

Singer—"One that strikes you and runs!"

O. M.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Age and the Voice

I have seen it stated that the singing voice should last as long as any other bodily function, and yet it seldom does. Is this due entirely to ill usage?

Y. C. J.

San Francisco, Aug. 10, 1927.

Those who claim that the singing voice should last as long as the eyesight, for instance, lose sight of the fact that the singing voice as used professionally, can hardly be called a natural function. The strain put upon the vocal cords and their controlling muscles and nerves is certainly far more severe than anything Nature intended, hence, being pressed beyond their normal use, they naturally give out, just as an athlete who uses his muscles more severely than the ordinary citizen, can exert his profession for a limited time only. Of course an easy, unobstructed vocal technic is conducive to longevity of the singing voice, but the fact that the voice deteriorates long before the other bodily functions, is not surprising. Please observe that this is a personal opinion.

???

Nordica's Debuts

When and where did Nordica make her operatic debut? When was her American operatic debut and in what

rôle? When did she stop singing?

"GILDA."

Duluth, Minn., Aug. 14, 1927.

Baker's dictionary gives Brescia, April 30, 1879, in "Traviata" but in "Lillian Nordica's Hints to Singers," a valuable work compiled from letters written by the singer and her mother, William Armstrong gives Milan, March 8, as "Elvira" in "Don Giovanni," and mentions the Brescia engagement as a second one. Her American operatic debut was made as "Marguerite" with Mapleson's company at the old Academy of Music, New York, on Nov. 26, 1883. She was on a concert tour of the Orient when she died in Batavia, on May 14, 1914.

???

Recital and Concert

Is there an difference between a concert and a recital and if so, what?

F. D.

Albany, N. Y., Aug. 13, 1927.

A recital is given by one performer, a concert by more than one.

???

Shakespeare and Mendelssohn

Is it true that Mendelssohn wrote his "Midsummer's Night's Dream" when only a boy?

ELIE WILMOT.

Pittsburgh, Aug. 13, 1927.

The Overture was written in 1826,

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

when he was seventeen. The remainder of the score was completed some sixteen years later. The Overture, however, remains the gem of the work.

???

Spohr at Present Valuation

How does Spohr rank as a composer at the present day?

"JESSONDA."

Mobile, Ala., Aug. 12, 1927.

Spohr has fallen from grace so far as present-day popularity is concerned, his Violin Concerto being sometimes heard, but all of his eleven operas have passed into limbo. Some of his sacred music is still sung, such as "As Pants the Hart" and "How Lovely Are Thy Dwellings." Spohr had a fine melodic sense, but it often degenerated into the trivial.

???

Posthumous Gounod

Have all of Gounod's operas been performed or are there several, as I have heard, that are still in manuscript?

SILAS TORRIDGE.

New York City, Aug. 14, 1927.

Gounod left two posthumous works for the stage, "Maitre Pierre" and "Georges Dandin." So far as we know, neither of these has ever been performed. If we are incorrect in this supposition, we invite correction in the matter.

???

Carus' versus Sarrus

Is there such an instrument as a "Carusophone"? If so, please describe

it. I have heard the term used and I have no idea what it could be.

T. F. D.

Hoboken, N. J., Aug. 11, 1927.

You probably mean a *sarrusophone*. This is a double reed brass instrument with key-mechanism like the saxophone, invented by the French bandmaster Sarrus in 1863. It is made in six sizes and has a tone something like an oboe. It is little used outside of France.

"A Fine, Imposing Volume"

"A fine, imposing volume" is how the *Erie Times* speaks of MUSICAL AMERICA'S GUIDE for 1927. The *Times* adds: "Practically everything that is going on in America and Europe is touched upon, and the listing of activities in cities of the United States and Canada is most complete."

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SHAVITCH CONDUCTS HONEGGER ON COAST

Ninth Summer Concert for
San Francisco Introduces
Tina Lerner

By Marjory M. Fisher

SAN FRANCISCO, Aug. 20.—Vladimir Shavitch earned the gratitude of all musically curious San Franciscans by substituting Honegger's "Pacific 231" for an often-played classic at the ninth of the summer symphony concerts in the Civic Auditorium, on Aug. 9. The audience was large and enthusiastic. Its greatest enthusiasm was saved for such familiar things as the Wagnerian numbers, while its response to the Honegger novelty was polite but far from an ovation. Tina Lerner was piano soloist.

The program, which ran for two hours and ten minutes, included the following works:

Overture, "Benvenuto Cellini"....Berlioz
"Don Juan".....Strauss
"Les Préludes".....Liszt
"Pacific 231".....Honegger
Prelude to "Lohengrin".....Wagner
"Ride of the Valkyries".....Wagner
Concerto in A Minor for Piano and Orchestra.....Grieg

The Cellini overture began the program in auspicious fashion. Succeeding numbers revealed the conductor's traits of lyrical interpretation, and nice appreciation for climax. He showed an imagination which succeeded in coloring each number and emphasizing the programmatic content of the score. This was particularly noticeable in the "Don Juan" and in the "Préludes."

Mme. Lerner was placed at a disadvantage in not appearing on the program until an hour and forty minutes after the opening overture. She was cordially received and played the Grieg number well. Many floral offerings testified to the esteem in which she is held by San Franciscans.

Mr. Shavitch had a most enthusiastic reception. There was handshaking galore between conductor and first chair men. The orchestra rose more often than usual in acknowledgment of applause.

Akron Composer Visits Peterborough

AKRON, Aug. 20.—Francesco B. De Leone, composer and faculty member of the University of Akron, recently returned from a motor trip through nine States. He was accompanied by Mrs. De Leone and his son, Frank. In the course of his journey, Mr. De Leone visited New York and the MacDowell Colony in Peterborough, N. H., where he was resident last summer. Two new songs by the composer, "Sometime" and "Shadow and Gloaming," have recently been issued by G. Schirmer.

SEYMOUR, CONN.—Piano pupils of Thelma Gordon gave a recital on June 17 in the Methodist Episcopal Church. W. E. C.



ON the birthday of the director of their violinistic activities, the pupils of Alexander Bloch presented, in Hillsdale, N. Y., where the summer class convenes, "The Green River Follies," which were, of course, given "in honor of His Majesty, the King of Fiddledom." The interesting program was varied and instructive. It began with a group played by the Sofunny Orchestra (of which A. Blockhead is conductor), consisting of a Symphony by Bakeoven, the well known Unfinished Symphony of Sherbert and two of Mr. Blockhead's own atrocities, "Batch-Fudge" and "Chips and Splinters." The Sick-Potatoes Octet, which appeared for the first time in the open on this occasion, may be examined at leisure from the photograph above. Other of the afternoon's delights were "Seven Miles to Hillsdale, or the Human Ford"; "Flaming Youth," a touching love story; "The Price She Paid," the greatest melodrama since "East Lynne," and the Crownem and Jaillem Circus. In the concluding Grand Ceremonial for His Majesty, a birthday cake figured extensively. In the "snap" Mr. Bloch is seen with the Octet.

NEW BUILDING READY FOR CINCINNATI MUSIC COLLEGE

Institution Will Begin Fiftieth Year
with Increased Facilities—Recital
Hall Is Added

CINCINNATI, Aug. 20.—A new administration and studio building will be opened by the Cincinnati College of Music on Sept. 1, when the institution will enter its fiftieth year. Founded by Reuben R. Springer and other public spirited citizens, and directed for some time following its launching by Theodore Thomas and Frank van der Stucken, the college has made steady progress. Its activities are expanded from year to year, and it has had a substantial growth in enrollment during the past three years under the efficient administration of Mr. and Mrs. Adolf Hahn.

This year the College of Music faced the necessity either of renting additional quarters or of building. The board

of trustees, headed by George B. Wilson, president, determined to erect a three-story brick structure, facing on the new Central Parkway.

This building will contain a recital hall, to be used also for the teaching of dancing and gymnastics. The administration offices and the office and studio of the director will be on the first floor. There are large rooms for the accommodation of classes in public school music, under direction of Sarah Yancey Cline; of opera classes, under the direction of Italo Picchi, and for theory and composition classes, under Dr. Sidney C. Durst. Several organ practice rooms are on the third floor.

Five buildings in all now are occupied by the College of Music, adjoining the Music Hall property, and further expansion of facilities is planned.

Cincinnati Critic Chosen Administrative Executive of Music College

CINCINNATI, Aug. 20.—William S. Goldenburg, music critic on the Cincinnati Enquirer, has been appointed Administration Executive of the local College of Music. He will assist Adolf Hahn, the director, in the administrative post. Mr. Goldenburg will remain as critic on the newspaper, his duties in this connection remaining unchanged.

GUILFORD, CONN.—Leon P. Beckwith, organist at the First Congregational Church for the past twenty years, has resigned, and is appointed organist emeritus. W. E. C.

Chautauqua Plans Annual Series of Chamber Music Following Initial Success

CHAUTAUQUA, N. Y., Aug. 20.—A plan for a subscription series of chamber music for the next summer season was launched last week. This decision was made when a number of the professional musicians spending the summer at the institution, together with other music-lovers, assembled at the home of Mr. and Mrs. Ralph Norton on North Avenue for an afternoon musicale. Most of the principals of the New York Symphony were present, as well as the August soloists: Grace Divine, Crystal Waters, Roland Partridge and Earle Spicer. Dr. John Erskine, professor from Columbia, at the piano, assisted in a performance of the Schumann Quintet. Albert Stoessel, summer conductor of the orchestra, played viola; Mischa Mischakoff, first violin; Saul Sharrow, second, and Joseph Malkin, cello. At the conclusion of the Schumann number, Mr. Stoessel surrendered the viola to Giovanni Imparato, who is regularly engaged with the Mischakoff String Quartet. The strings then gave a beautiful performance of the slow movement, "Death and the Maiden" from the Schubert quartet, and a movement from Tchaikovsky's Op. 11.

Others present at the musicale were: Mrs. Albert Stoessel, Mr. and Mrs. Ernest Hutcheson, Gregory Stewart, Mrs. Saul Sharrow, Muriel Kerr, Jerome Rappaport and others. Trustees of the Institution including the president, Arthur Bestor, and Mrs. Bestor, were among those applauding the performance.

CINCINNATI CONSERVATORY PREPARES FOR 61ST YEAR

Catalog Issued By Institution Outlines
Five Courses of Study, Including
Those Leading to Degrees

CINCINNATI, Aug. 20.—When the Cincinnati Conservatory of Music throws open its doors on Sept. 6, with what is expected to be the largest enrollment of its history, the institution will begin the sixty-first year of its existence. For a period of sixty years this school of music, one of the first three in the United States of its kind, has been engaged in maintaining the standard of music throughout the country. Its students have gone to many parts of the world both as teachers and artists.

The outlook for the coming year is even brighter than in the past. The Conservatory has pursued a continuous course of enlargement, and with all the increased facilities, the dormitories, halls and studios are taxed to their capacity. Its buildings now include the Conservatory Mansion proper, South Hall, the President's House, Auburn Hall, Opera Hall, the Garret Theater and the Concert Hall.

The 1927-28 catalog contains new and interesting announcements. The Conservatory offers five distinct courses of study, juvenile, preparatory, normal, artist and degree courses. The primary object of this institution, as set forth in the new announcement, is to offer its students "a thorough, practical, and broad musical education."

Burnet Tuthill, general manager of the Conservatory and Bertha Baur, directress, are busy with the plans for the fall.

The institution will stress the public school music department, owing to the increasing demand for music supervisors that comes from all parts of the country. Opera and drama also are to receive closer attention than ever before.

Marcian Thalberg, teacher of piano playing at the Cincinnati Conservatory, is to spend his Sabbatical year in Europe, conducting master classes and concertizing in England, France, Germany and Switzerland. He leaves this month after a motor trip through the east.

Pearl Besuner, a graduate pupil of the Conservatory, joined the San Carlo Opera Company at Asheville, N. C. GRACE D. GOLDENBURG

OELWEIN, IOWA.—Girls from three Oelwein school bands and two Hazleton bands recently gave a concert in the Grand Theater, under the direction of L. L. James. B. C.

The Cleveland Institute of Music

FALL TERM OPENS SEPTEMBER 19

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Music Resounds in Halls of Science When Summer Comes to Pennsylvania

STATE COLLEGE, PA., Aug. 20.—Amid the foothills of Pennsylvania, in the leading educational institution of the Nittany Valley, interesting developments are taking place in musical education. Here lies the 400-acre campus of Pennsylvania State College, which during other seasons of the year is the scene of concrete and hydraulic tests, wood-working labors and the hum of the machine shop. But in summer all is changed! Music is the life-blood of the six-weeks' summer program.

Teachers Assemble

More than 2000 school teachers assemble for vacation study. And so there arose a demand for the organization of an Institute of Music Education. This was established in the summer of 1926, with more than 100 public school teachers enrolled for approved studies that would lead them to positions as supervisors and teachers of music in schools.

The prime mover for the Institute of Music was the director of the college department of music, Richard W. Grant, who, before coming to Pennsylvania, was prominent in New England as a director of school music. The first session of the Institute was such a success that this summer the attendance was doubled.

The Institute faculty of seventeen has been gathered from states ranging from Connecticut to California. James Woodward, New York baritone, gives voice instruction. Classrooms are scattered over the campus, with headquarters in the Schwab Auditorium. Dr. James Price, supervisor of music at Hartford, Conn., works with a miscellaneous group of school teacher musicians, gathered from every section of Pennsylvania and from many eastern states. They form a fine orchestral ensemble.

Chorus Is Large

Sometimes in the Auditorium there is a chorus of 125 responding to the baton of Mr. Grant. In the evening one sees a procession of men and women teachers going to Schwab Hall for an hour of community singing, also led by Mr. Grant. Folk songs and other works are sung.

On the other side of the campus is the college radio station, WPSC. Here members of the Institute broadcast programs over more than a 1000-mile radius. On one evening a concert by the orchestra of thirty players was heard from the station studio.

Democratic Ideals

"Our object," says Mr. Grant, "is to turn out teachers in the field of music education who are efficient and who are good musicians. The aim of the methods for teaching music is democratic, being not so much the stimulation of the gifted as it is the musical culture of the average boy or girl. The fundamental purpose is to develop a desire for music and at the same time cultivate a knowledge of the art."

Completion of the courses qualifies for certificate ratings from the State Department of Public Instruction, while many are taking work to earn a degree. Following the 1927 session of the Institute a dozen outstanding students were

placed in desirable positions as supervisors.

One of the outstanding features of the Institute has been the organization of school children in the borough of State College into instrumental classes. Thus Institute students observed at first hand the careful training of the children under representative conditions. Fifty children are gathered for these classes



A Children's Class in Violin Playing at Pennsylvania State College

ARMY-NAVY BOARD NAMES "BANNER" AS NATION'S SONG

Ruling Forbids Use of This Patriotic Song in Medley with Others by National Bands

WASHINGTON, Aug. 20.—Although the claims of "The Star-Spangled Banner" and those of various other patriotic melodies to rank as the national anthem have never been decided by Congressional action, and have been the cause of considerable contention between adherents of each—the United States defence forces will henceforth recognize the first-named anthem as the one and only official one.

The Joint Board of the Army and Navy includes this definite decision in the following regulation which it has just passed with the view to securing uniformity in the performance of "The Star-Spangled Banner" by Army and Navy bands and other musical organizations:

"The composition consisting of words and music known as 'The Star-Spangled Banner' is designated as the national anthem of the United States of America. Provision in regulations or orders issued requiring the playing of the national anthem at any time or place shall be taken to mean 'The Star-Spangled Banner' to the exclusion of other tunes or musical compositions popularly known as 'national airs.'"

"Commanding officers will require bands to play national and patriotic airs on appropriate occasions, but the playing of the national anthem of the country as a part of a medley is prohibited."

"The Star-Spangled Banner" has been accepted and designated in the regulations as the 'national anthem'; the latter words shall be used in framing regulations in lieu of the words 'national air' or repeating the words 'The Star-Spangled Banner.'"

in the various violin, cornet and clarinet classes. Out of this Institute idea has grown within the year a State College High School Band. A total of sixty-eight credits was offered this summer, including private study of piano, voice, violin and organ.

Musical events have been provided for the entire summer group of 2350 men and women, including recitals by Stell Anderson, pianist, and Carolyn Le Fevre, violinist, both of New York.

The closing feature of the Institute was a combined concert by the chorus and orchestra on the evening of the annual summer commencement at the College.

D. M. CRESSWELL.

CURTIS TO DEDICATE NEW CONCERT HALL

Philadelphia Edifice Will House Organs—Other Buildings Remodeled

PHILADELPHIA, Aug. 20.—A new concert hall will be dedicated by the Curtis Institute of Music at the opening of the new season in October. Construction of the auditorium, which is to be a one-story structure in classical style to harmonize with the other buildings of the Institute, is being speeded.

A feature of the auditorium will be a \$50,000 organ, the gift of Cyrus H. K. Curtis, father of Mrs. Edward Bok, who has endowed the Institute. A practise organ, also being installed by the Aeolian Company, will supplement the concert organ for the use of students.

Plans for the auditorium and for remodeling have been prepared by Horace W. Sellers, architect, who has designed many notable buildings in Philadelphia.

The entire group of buildings in Rittenhouse Square which house the Institute are being remodeled to provide for many additions and improvements. A restaurant to accommodate eighty persons at one time will be in continuous operation, and the library which now contains 6000 volumes, is being enlarged. An oil heating plant to serve the entire group of buildings is being installed.

The new structure will possess many unique features in construction. It will have no outside openings, being mechanically ventilated and lighted. It is, perhaps the smallest building in the country to have both basement and sub-basement; the lower level to be used for heating and ventilating equipment, and the upper basement devoted to practise rooms.

PUTNAM, CONN.—Local pupils of Frederick Very of Providence, gave a piano recital in the High School Auditorium recently.

W. E. C.

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SURVEY OF EUROPEAN ACTIVITIES



Curtain Falls on Paris Season: Some Conclusions

Great Quantity of Music Purveyed in Latest Gallic Year—Quality Is Pronounced Variable by Critics in Their Annual Summaries—New Lyric Dramas Produced Yielded Few Successes—Concert Programs Extremely Varied, But No New Masterpieces Revealed

PARIS, Aug. 1.—Now that Paris has entered on its midsummer period of relative somnolence, with the concert halls closed and only the State opera theaters carrying on with routine bills, the critics have made their annual reckonings. Though a very great quantity of music was performed, the premières were not of the most stimulating sort.

In a review of the opera season, Louis Battaille, writing in the *Courrier Musical*, finds the quality of the performances "variable and unequal." He deplores the fact that composers for the theater have elected to follow a symphonic ideal, and have thus failed to grip their listeners. On the other hand, the subventioned and private theaters have made a laudable effort to mount new works, especially to be praised when one considers the forbidding cost of putting on these works even modestly.

At the Opéra four large-scale works were given—"Sadko" and "Le Coq d'Or" by Rimsky-Korsakoff, Strauss' "Rosenkavalier" and Philippe Gaubert's "Naila." And, of these, the first was given by an independent Russian company. The only French work was not in any sense a lasting success. The others were of considerable interest.

As for ballets, this theater brought forward three—Paul Ladmirault's "Prêtresse de Koridwen," Pierné's "Impressions de Music-hall" and Inghelbrecht's "Le diable dans le beffroi." The work of Pierné experimented with jazz. The other two were more or less conventional.

Finally, the Opéra gave a novel work in Honegger's "Impératrice aux Rochers"—this, however, more of a pageant or mimed drama with incidental music than either opera or ballet. The impressions were rather mixed, the drama submerging the percentage of originality in the score.

Opéra-Comique Premières

National composers were better represented at the Opéra-Comique. Of the five novelties, "Resurrection" by Alfano and Gustave Doret's "Tisseuse d'Orties" represent Italy and Switzerland, respectively. But Levy's "Le Cloître," Delannoy's "Poirier de Misère" and Pierné's "Sophie Arnould" are Gallic products. Of these, the work of Delannoy was the most successful. Among revivals are listed also Sylvio Lazzari's "La Lepreuse" and Ernest Moret's "Lorenzaccio."

The operetta field was not marked out for especial triumphs, though Casadesus' "Cotillon III" proved a delightful



THE other side of the fence always looks greenest even to gentle gazelles in German parks who, while being fed by baritones, continue to gaze through wiry loops at more verdant fields. Above are Heinrich Schlusnus, German baritone (left), and his friend and teacher, Louis Bachner, who are vacationing together and preparing for Mr. Schlusnus' first American tour next season. Born in Braubach on the Rhine, Schlusnus, while still a boy at school, became known for his voice and stage personality. His studies were begun at Frankfurt but the obligatory year which all good German youths fulfill in their country's army intervened. This was followed by the war which cut short his musical activities until 1917 when he was called to the Royal Court Opera in Berlin. Since that time Schlusnus has specialized in the Italian repertoire and has become known as Berlin's leading baritone. Though he has appeared in most of the larger capitals of Europe, this will be his first appearance in America. His tour will be under the management of Arthur Judson.

exception at the Gaité-Lyrique, and "Angélique" by Ibert at the Bériza had a very warm reception. At the latter Milhaud's "Malheurs d'Orphée" did not succeed in establishing itself securely. The rest of the field was devoted, except for a few revivals, to revue entertainments and the like.

Concert Roster Surveyed

The concert field offered a richer garnering. But here also a lowering of standards is seen by Maurice Imbert, writing in the same publication. Tonal laws are defied, he says, and the anarchistic vogue is followed by snobs, while the desired masterpieces are sadly lacking.

The Beethoven centenary shed the light of reason on the turmoil, but it was a reminiscent reflection of past glories. The large orchestral bodies almost all had their Beethoven festivals. In particular, the Société des Concerts du Conservatoire, carrying on its tradition of having sponsored this composer first in France, gave a generous hearing to him. Under Philippe Gaubert, only two novelties were given—d'Indy's "Diptyque Méditerranéen"—a musicianly example of this composer's skill, but not novel—and "Romanichels" for violin and orchestra by Max d'Ollone.

The Concerts Colonne, under Pierné, again gave a large number of new works, but these were mostly small-scale genre pieces, with a few exceptions. The threat that these forces would have to transfer their concerts from the Châtelet to another theater because of increased tax demands was happily averted.

The Lamoureux forces, under Paul Paray, also gave a list of "first-times," but these were noted for displaying the

familiar mannerisms of their composers rather than for a fresh note. The evening concerts at the Trocadéro had an especial success with the public.

Albert Wolff and Rhené-Baton, leading the Padeloup Orchestra, gave even a shorter list of novelties, but the conducting was in the main excellent. The Orchestra Philharmonique, led by a dozen guests from other countries, provided mainly variety of styles and fare.

Two exceptional series were those conducted by Koussevitzky and Straram. The first, though brief, had some of the best bâton art of the year, and the latter gave respectable new works by Casella, Tansman, Roussel and Jarnach, among other figures.

Finally, there were the minor series—the Concerts Touche, with a reduced orchestra; the revived Concerts Rouge; the tradition-serving Orchestra de Paris; the Concerts Poulet, led by the violinist of that name; the tiny Capoulade forces.

Of the choral and other organizations—the Schola Cantorum and others—some honorable work was to be expected. On the other hand, the modernist groups, such as the National and Independent Societies, fulfilled an important function.

Recital Field Overcrowded

As for the recital field, it is much overcrowded by mediocrities. A few superb artists somewhat redeem the glut, and each season a half-dozen younger figures of worth emerge. The halls cost a prohibitive rental; recitals are almost total loss for the young artist, and even tax-free passes are often cast into the waste-paper basket even by admiring friends, upon whom the newcomer must depend largely for his hearings.

Leipzig Given Revision of Bach's Final Score

LEIPZIG, July 28.—A "new" work of Bach has been gained for the public. One of the most interesting events of the summer was the first hearing at the Thomaskirche of a new version of his last work, "Art of Fugue." This was the crowning event of a Bach celebration in the church where the composer formerly was cantor.

The series of nineteen fugues for harpsichord had been almost entirely neglected, partly because of the great difficulty of performing them. But they were arranged for ensemble as a most interesting concert work by Wolfgang Graesser, a young student of the composer's music. According to the sentiment and the structure of each, they were scored for various combinations of cembalo, organ, wind ensemble, string quartet and full orchestra.

The performance revealed an addition to the concert repertoire of much beauty and interest. Far from being an academic production, the "Art of Fugue" contained a maturity and mastery which formed a fitting crown to the composer's life labors.

The cantor of the Thomaskirche, Dr. Carl Straube, conducted the performance, which was given by the Gewandhaus Orchestra, the string quartet from this organization, in addition to wind instrument soloists and the Thomaskirche organist, Günther Ramin.

The celebration included also a fine performance of the "St. John Passion" and various motets, sung by the choir of the church.



ON the Riviera is seen Vladimir Horowitz, Russian pianist (left), who has laid siege to and conquered Europe, although only twenty-three years of age. He is shown with his personal manager, Alexander Merovitch. Mr. Horowitz has just completed a tour of eighty-eight concerts abroad. He is one of the most interesting of the new figures which will be introduced to America next season. Mr. Horowitz will make his first bid for honors in the United States with the Philadelphia Orchestra in January.

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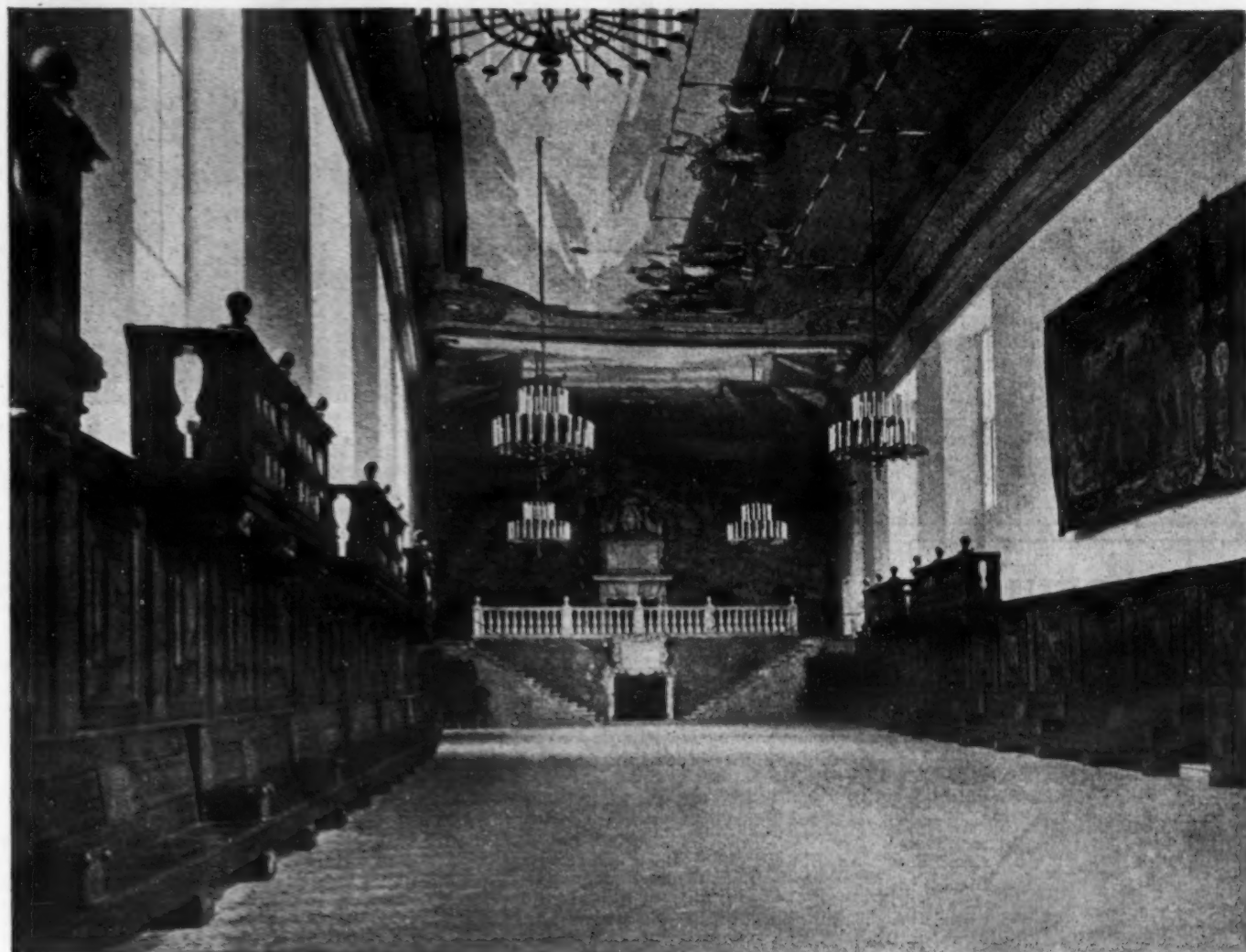
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NEWS FROM CONTINENTAL CENTERS



Salzburg Stages Shakespeare Play with Music



SALZBURG'S PICTURESQUE FESTIVAL THEATER

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Salzburg Festival Has Wireless Dispute

THE SALZBURG FESTIVAL was somewhat disturbed on Aug. 6 by a dispute between an Austrian radio firm and the city and musicians who were to take part in a broadcast performance of "The Marriage of Figaro." According to a copyright dispatch to the New York Times the municipality wished the company to pay it the equivalent of \$150 for the privilege, and the chorus and Vienna Philharmonic also asked for about \$500 as their share of the proceeds. The radio company, which had previously broadcast a Mozart concert by the Dresden String Quartet, asserted that it "made a mere nominal charge to its subscribers for this extra service and could not afford to pay any considerable sum for operatic concessions."

"Midsummer Night's Dream" Is Given by Reinhardt in Rococo Style

SALZBURG, Aug. 7.—A new production of "A Midsummer Night's Dream," with Mendelssohn's incidental music, was given at the Festival tonight with much success, under the direction of Max Reinhardt. One of the largest audiences that has attended a Salzburg event thronged the streets leading to the Festival Theater. Many hundreds were unable to gain admission—the auditorium accommodating only some 3000.

The scenic innovations were especially notable. Reinhardt had removed the play from the customary atmosphere of ancient Grecian mythology, and staged it in the rococo style. Ernest de Weerth, the American designer, used paintings by Tiepolo as models for the costumes. The background was of light draperies, illuminated with changing and mysterious light effects, including gleaming stars.

The rôle of Hippolyta, Queen of the

Amazons, was sustained with much success by the young American actress, Rosamund Pinchot. It was her first speaking rôle on the professional stage—and in German. Appearing in leading rôles were Katta Sterna as Puck; Maria Solveig as Titania; Tilly Losch as the First Elf; Christa Tordy as Helena; Hans Thimig as Lysander; Hermann Thimig as Demetrius; and others.

The Vienna Philharmonic played Mendelssohn's score, under the leadership of Einar Nilsson, with much beauty of tone.

Operatic Novelties Announced for Vienna

VIENNA, Aug. 5.—In addition to the world-première of Korngold's "Miracle of Heliane" and the local first hearing of Stravinsky's "Oedipus Rex," the Vienna State Opera will give a number of novelties in the year 1927-28.

The complete schedule of novelties for the Vienna State Opera in the coming season includes "Madonna Imperia" by Alfano, "L'Enfant et les Sortilèges" by Ravel, "Marouf" by Rabaud and "Don Carlos" by Verdi.

At the Volksoper the scheduled list includes the following unusual works: D'Albert's "The Golem," Handel's "Belshazzar," Krenek's "Jonny spielt auf," Smetana's "Khovantchina," Smetana's "The Kiss," Jan Brandt-Buys' "The Tailor of Schönau," Schreker's "Der Ferne Klang" and Max Ettinger's "Clavigo."

Rubens' Anniversary Marked by Musical Events

ANTWERP, Aug. 1.—The 350th anniversary of the birth of Rubens is being celebrated with unusual ceremonies in Belgium. Opening on July 30, the Antwerp festivities were to extend over several weeks and to include exhibitions of his paintings, a procession to his grave, with addresses and music; an academic celebration in the Flemish Opera, a church ceremony in the Cathedral, and a final evening concert and illumination of the city. Among the musical events scheduled is a performance of Benoit's cantata, "Rubens," by a large chorus and orchestra.

First Productions Are Predicted for La Scala Schedule

MILAN, Aug. 5.—Rumor is busy with the names of additional novelties, some of which may possibly be presented at La Scala in the coming season. The more or less accepted *cartellone* for the new year names Verdi's "Otello" as the opening work, Pizzetti's "Fra Gherardo" as the first novelty, and Wolf-Ferrari's "Sly" and Giordano's "Il Re" as subsequent premières.

But it is reported that a new ballet by Franco Vittadini, composer of "Anima Allegra," will also be given. This is "La Vecchia Milano" ("Old-Time Milan"), based on a scenario by Giuseppe Adami, written in collaboration with the composer. The score is said to employ antique melodic styles for the portrayal of dances of a more graceful age than the present.

Among the revivals, in addition to "Otello," next winter, it is said, will be "Don Pasquale" and "Louise." There is also some talk of bringing back "Le Nozze di Figaro."

Rossini Revival

There is a report that the direction has for some time been considering resuscitating Rossini's "Il Conte Ory." This is a tragic opera, on a libretto by Scribe, first produced in Paris in 1828. It has for its hero a medieval nobleman of Bluebeard predilection. It is felt the music is well worth while, but that ideal interpreters are lacking for the difficult score. Smetana's "Bartered Bride" is looked upon with favor by the Milan opera house direction for a possible novelty in some subsequent year.

Opera on Flemish Theme

Finally, there is an interesting rumor that a little-known opera, Smareglia's "I Pittori Fiamminghi" ("The Flemish Painters"), is being considered for Milan revival. This work, on a book by Illica, had its première in Prague in 1893. It depicts the life of Antwerp in the sixteenth century.

New Krenek Opera for Wiesbaden

The première of a work by Ernst Krenek, "The Masked Ball," an opera in three acts, is announced for the coming season by Dr. Paul Bekker, the new intendant of the Wiesbaden Opera. Other novelties on his schedule: "A Village Romeo and Juliet" by Delius, "Erwartung" by Schönberg, an opera by Schreker, and revivals of Méhul's "Joseph," Gluck's "Iphigénie en Tauredon," Smetana's "Bartered Bride," and Verdi's "Ernani." Krenek, who has taken up residence in Wiesbaden and is acting as artistic adviser to the Opera House, is at work on the music of a divertissement in a new genre.

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COLOGNE, July 30.—In honor of the centenary of the Cologne Gürzenich Concerts, the Prussian Minister of Culture has presented to the organization the gold Zelter Plaque. The award was made "in recognition of the outstanding artistic achievements" of the noted orchestra.

LONDON, July 31.—James Levey, former leader of the London String Quartet, is to leave soon for the United States. He plans to make his permanent residence there and to devote his time to teaching.

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PITTSBURGH DEFIES RAIN FOR CONCERT

Municipal Orchestra Gives Park Event on Sunday for Large Throng

By William E. Benswanger

PITTSBURGH, Aug. 20.—The Pittsburgh public gave another forceful demonstration of its desire for symphonic music on Sunday evening, Aug. 14, when the forty members of the Pittsburgh Symphony Society, under the direction of Charles Marsh, gave an open-air concert in Schenley Park. Despite the fact that there had been an all-day rain, 3000 attended, protected by umbrellas and raincoats, and sat through the program, which delighted to the end. The program was as follows:

Overture, "Oberon".....Weber
"Petite Suite".....Debussy
Selections from "Pagliacci".....Leoncavallo
Selections from "The Student Prince".....Romberg
"Solvejg's Song".....Grieg
"Hungarian" Dance.....Brahms
"Tales from the Vienna Woods".....Strauss
Finale from Fourth Symphony.....Tchaikovsky

The Pittsburgh Municipal Orchestra, under which title the men appeared, made a good impression. The players were recalled often by the large audience.

The orchestra plans to give concerts

Germany Moves to Regulate Musical Titles

BERLIN, Aug. 5.—A movement has lately arisen in Germany to regulate the use of titles, such as "Musical Director" and "Kapellmeister," which, it is asserted, have often been claimed by individuals who do not own them. Following the appearance in the press of letters protesting against this abuse, a committee of German musicians has submitted a resolution to the Minister of Internal Affairs, which urges the passage of a ruling against it.

during the coming season and it is hoped that these will be largely patronized.

Concert Given from Iowa Campanile

CEDAR FALLS, IOWA, Aug. 20.—A special program was given on the campanile chimes of the Iowa State Teachers' College Sunday. A similar concert last October was attended by 10,000 persons. The concert Sunday far exceeded the former concert in variety and quality. There are fifteen bells in the chimes. They are the only ones in Iowa that can play with accuracy Schubert's "Serenade" and "Star Spangled Banner," both of which were played at the concert. The official performer is Irving Wolfe.

B. C.

Aviation Foreseen as Timely Factor in Professional Life of Musicians

Traveling by Air Will Facilitate Artists' Movements, Is Dictum of Mario Chamlee, Who Takes Lively Interest in Mechanics—Regrets Untempered Enthusiasm on Part of Inexperienced Flyers

CHICAGO, Aug. 6.—Mario Chamlee, American tenor of the Metropolitan Opera Company, who is again singing at Ravinia this summer, has one interest that is almost as dear to his heart as singing. It is mechanics, and particularly that phase of mechanics which concerns aviation.

"The development of air transportation will greatly help singers," says Mr. Chamlee. "I do not say that a singer may appear in 'Romeo and Juliet' in Europe one night and fly back to San Francisco for another performance the next day, or anything like that; but artists will be able to travel to distant places without having profits eaten up by railroad fare—to say nothing of time and energy.

Cheaper Transportation

"Basing my prediction on European air-passenger figures, I believe it will soon be possible for an artist, with his accompanist and manager, to travel a radius of 400 miles for \$11.85, whereas by rail this fare would run close to \$70 or \$80.

"America, which will some day have the greatest number of aviation bases in the world, need fear no rivals in this respect. The inspiring trans-oceanic flights of Lindbergh, Chamberlin and Byrd have no doubt had their effect on the diplomats gathered at Geneva; and the flight of Maitland and Hegenberge! to the Hawaiian Islands has shown the Japanese that it is practicable to fly over the Pacific, land on the islands for repairs and gas, and descend in Japan if necessary. A proper development of our air resources will make us immune from attack."

Mr. Chamlee does not look upon the hardihood of young and inexperienced aviators with an altogether favorable eye.

"It is the youths of America who have kept us from doing more in the air," he says. "The youngsters will take any



Mario Chamlee

old engine that has been discarded by the government air service, or any other airplane engine they can get cheap—say for \$300 or \$400—put it into an airplane and go up and do stunts. Naturally they fall, and aviation gets a setback because people think it is not safe. In Europe the aviators are much older than our flyers; they will not permit the young fellows to go up in a plane until it is perfected and safe, nor will they go up in unsafe airplanes themselves. Naturally they have very few accidents.

"I take my small boy to the aviation field on the North Shore, and immediately the boy wants to go up in a plane. The youth of America hears its parents talking speed all the time; that is why some young people do not wait until a thing is perfected, but want to start out before it is half finished."

In discussing Chicago as an airport, Mr. Chamlee grows prophetically enthusiastic. It is his opinion that Chicago will eventually become the greatest center of aviation in the world. He believes that "in a few years there will be landing fields on the tops of all the important buildings." He adds, "A propeller has already been perfected so that a plane can stop after the wheels touch the ground within thirty feet of where it alights." FARNSWORTH WRIGHT.

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Photo by Eugene Hutchinson

Liela A. Breed, Celebrated Vocal Teacher, Who Is Spending a Few Weeks in the Mountains. Miss Breed Will Reopen Her Studios in the Fine Arts Building, Chicago, Early in September

"Vida Breve" Revived at Ravinia

CHICAGO, Aug. 20.—De Falla's opera, "La Vida Breve," which was given four times to crowded houses last summer when it was introduced to Ravinia, was added to this summer's schedule on Tuesday, with Lucrezia Bori and José Mojica in the leading rôles.

Racial music is easily obtained by non-native composers, as was demonstrated by the concert of "Spanish" music which the Chicago Symphony played as a curtain-raiser to the opera—music by the French Chabrier, the Polish Moszkowski and the Russian Rimsky-Korsakoff. But De Falla has also caught the national spirit, and as sung and acted by the two principal artists in their native tongue, the work had the racial flavor.

The intermezzo which forms the second scene of Act I was played and sung eloquently under Mr. Hasselmans' baton. It was given before a curtain painted by Arthur Rider, showing a panorama of Granada with the Alhambra in the foreground. A fascinating sevilla and a jota, danced by Ruth Page, Jorg Fastling and the ballet, aided the colorful effect.

Mme. Bori found in *Salud* a character that suited her artistic gifts uniquely. She sang the hauntingly lovely music of this work with a wealth of feeling and with lovely tone quality. Her love scene with *Paco* in the first act was a moving one, and her denunciation of her lover in the second act was vehement and thrilling.

Mr. Mojica gave a romantic portrayal of *Paco*. He fully looked the dashing Spanish lover who won the heart of the trusting gipsy girl. He sang the music well, though at times the orchestra overpowered him.

Ina Bourskaya as *Carmela* and Louis D'Angelo as *Uncle Savaor* did admirable and restrained work in these two character parts.

On Sunday night "La Bohème" was given its third performance this season. Gennaro Papi conducted, and the cast included Mary Lewis, Margery Maxwell, Mario Chamlee, Mario Basiola, Virgilio Lazzari and Désiré Defrère.

Gail as "Tosca"

A well-balanced performance of "Tosca" was given Sunday night, with Yvonne Gall as *Tosca*, Edward Johnson as *Cavaradossi*, Giuseppe Danise as *Scarpia*, and Vittorio Trevisan as the *Sacristan*. Miss Gall's voice was warm and sympathetic, with full, solid body to the tones, and exquisite timbre. It carried well at all times, and in the fortissimo passages she obtained enormous tone-volume without loss of beauty. She made the "Vissi d'Arte" seem an

essential part of the opera—a difficult feat, for usually the drama ceases.

Edward Johnson was in glorious voice. He gave out some beautiful high tones, full-voiced. His exultant defiance of *Scarpia* in the second act set the blood tingling. His exposition was powerfully done.

Mr. Danise both sang and acted the part of *Scarpia* superbly. A baritone of the first rank, he also projected the drama with fine comprehension of the subtleties of the rôle. He made of *Scarpia* a ruthless, brutal, dominating figure, and with Miss Gall's aid he made the death of *Scarpia* vivid and convincing.

Added to the work of these three artists were the delicious humor of Vittorio Trevisan's *Sacristan*, and a brilliant, colorful reading of the score by Gennaro Papi, who conducted from memory.

Favorite Works Repeated

"Thaïs" was repeated Wednesday night, with Yvonne Gall, Giuseppe Danise and José Mojica in the leading rôles. Louis Hasselmans conducted.

"Madama Butterfly" was repeated Thursday night, with Elisabeth Rethberg, Ina Bourskaya, Giovanni Martinelli and Mario Basiola. Gennaro Papi conducted.

"Tales of Hoffmann" was repeated Friday night, with Mario Chamlee, Ina Bourskaya, Helen Freund, Mary Lewis, Florence Macbeth, Léon Rothier, José Mojica and Mario Basiola in the cast. Louis Hasselmans conducted.

There were two concerts during the week. The Sunday afternoon concert was given by the Chicago Symphony, Eric DeLamarer conducting; the Choral Francaise, Charles Lagourgue conducting; and two soloists: Helen Freund, soprano, and Alfred Wallenstein, cellist. The Thursday afternoon concert for the children was given by the Chicago Symphony, with dances by Ruth Page and the ballet.

FARNSWORTH WRIGHT.

Boston Activities

Aug. 20

Charles Stratton, tenor of New York, is announced to give a recital in Woodstock, Vt., Aug. 28. He is to be accompanied by Charles Fonteyn Manney of this city.

Berth Putney Dudley, contralto, was the artist chosen to appear at the Sesqui-centennial celebration of the town of Antrim, N. H., on Aug. 13. Mrs. Dudley was heard by an appreciative audience.

Marjorie Warren Leadbetter, coloratura soprano, is enjoying her vacation at her summer home in Tamworth, N. H., in mountain climbing and fishing. She will make an extensive tour in the coming season.

Theodore Schroeder has moved his studios from the Pierce Building, Copley Square, to 346 Commonwealth Avenue, where singing in all its branches, coaching, and special teachers' course will be given. Mr. Schroeder plans to open his new studio on Sept. 12.

Wendell H. Luce, concert manager, will spend the remaining weeks in August at Provincetown, Mass. He is preparing for a busy managerial season. W. J. P.

Lake Placid Campers Sponsor Series of Musicales

LAKE PLACID, N. Y., Aug. 20.—To promote musical interests here, a committee of campers is sponsoring a series of recitals at Clarence Adler's Adlerville Camp Studio. In addition to the musicale given on July 15 by the New York String Quartet, there were to be three others: on July 31, the Estelle Liebling Singers; Aug. 17, the New York String Trio; and Aug. 28, the Barrère Ensemble.

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Sergei Barsukoff, Pianist, Engaged for the Cincinnati College of Music Faculty

SCHOLARSHIPS GIVEN TO CONSERVATORY IN BOSTON

Awards to Be Made in Organ Work and Composition—W. A. C. Zerffi Added to Voice Faculty

BOSTON, Aug. 20.—To the list of prizes and scholarships annually offered at the New England Conservatory have been added two Samuel Carr scholarships in organ, valued at \$250 and \$150, the gift of Mr. and Mrs. Charles F. Lealand of this city in memory of Samuel Carr, one-time president of the Conservatory trustees. They will be awarded next spring by competition open to students registered in the organ department during 1927-28.

At the commencement in June, 1928, the several Endicott prizes for original musical compositions, offered by H. Wendell Endicott, vice-president of the board of trustees, will again be awarded.

It is announced that William A. C. Zerffi of New York has been secured as a member of the faculty in the voice department. He is a teacher of scientific training and experience.

Mr. Zerffi was born in Bradbury, England. After completing a general education he studied engineering. Possessing a fine baritone voice, he gave up engineering work to devote himself entirely to music. After successful appearances in Europe and the United States, Mr. Zerffi settled in New York, where for the past ten years he has been a prominent vocal teacher, specializing in voice production. He has from time to time contributed articles to leading musical periodicals. His method deals with the anatomy and physiology of the throat and other vocal apparatus, and the branch of physics concerned with sound. Mr. Zerffi lectured last April at the United States National Museum, Washington, D. C.

Few other changes are announced in the personnel of the Conservatory faculty, which numbers about 100 members.

George Fourel of the Boston Symphony Orchestra will teach viola. He will give a course that leads to graduation and that provides a special opportunity for students who intend to become artists in viola, for whom at present the demand exceeds the supply.

Paul Sidow, also of the Boston Symphony, will teach tuba in the department of wind and percussion instruments.

Registration for the first semester of the New England Conservatory of Music's school year begins Sept. 15. Examinations for advanced standing will take place Sept. 16-21. The academic year begins on Sept. 22.

W. C. PARKE.

Romantic Career Leads Sergei Barsukoff from Russia to Post in U. S.

CINCINNATI, Aug. 20.—Although he is still young, Sergei Barsukoff, Russian pianist, has had a varied and colorful life-history that reads much like a chapter of romance. The Russian pianist, who has accepted an appointment as faculty member of the Cincinnati College of Music, is still in his 'teens, but he has clung to his ideal of art through journeys in a number of climes and some exciting adventures.

He passed his student days at the Kieff Conservatory, won a reputation as concert artist and took a degree in medicine at the University in the same city. Mr. Barsukoff relates that he had thrilling adventures in the White Army during the Russian Revolution, was captured by Bolshevik forces, and finally was rescued through the agency of the American Red Cross.

He escaped to America. Here his talent was first recognized by Sergei Rachmaninoff. The composer engaged him to teach his daughter, and otherwise aided him to establish himself in the new country.

As a result of his success in teaching here, Mr. Barsukoff was engaged for the College of Music in this city. He is expected to arrive in Cincinnati a few days before the opening of the fall term on Sept. 1. GRACE D. GOLDENBURG.

AMATO WILL ESTABLISH OPERA SCHOOL IN U. S.

Baritone Authorized by General Intendant of German Operatic Theater to Secure Singers Here

Pasquale Amato, noted baritone, formerly of the Metropolitan Opera, announces that he will develop a project for the creation of an opera school in New York. His aim is the "recruiting and teaching of good American vocal material for the European opera field."

Among foreign stages for whom he will act as an American agent are several in Germany. The baritone has been appointed American representative of the Civic Theater at Chemnitz. This institution, which is the official opera theater of the city, recently conferred the appointment on the artist. The nomination was made in a letter from its general intendant, Richard Tauber, who is the father of the noted tenor of the same name, now singing at the Berlin Opera.

Milan Lusk Heard in Ada Recital

ADA, OKLA., Aug. 20.—Milan Lusk, violinist, recently appeared here in recital before a capacity audience in the auditorium at the State Teachers' College. He played with a lovely, singing tone and original interpretative force, a program which included the Mendelssohn Concerto and pieces by Wieniawski, Smetana, Kreisler and Sarasate.

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From Slavic Exile to American Stage Is Epic of Ina Bourskaya's Career

Contralto Won Metropolitan, Chicago and Ravinia Opera Contracts Within Year After Landing in Seattle with Russian Troupe—Prepares Rôle of "Hänsel" for Louis Eckstein's Company This Summer

CHICAGO, Aug. 20.—America has proved a hospitable land to many artists. But none, perhaps, has found this country more hospitable than Ina Bourskaya, who gained engagements with the three major opera companies of America within a few weeks of landing in Seattle with the little band of refugees that constituted the Russian Grand Opera Company.

Mme. Bourskaya, who is repeating this summer the success she has enjoyed for several seasons at Ravinia, was deep in the score of "Hänsel and Gretel" when she was asked to tell how she entered the Metropolitan Opera, the Chicago Civic Opera, and the Ravinia Opera, all in one season. (She is to sing *Hänsel*, a new rôle for her, at Ravinia this summer.)

Saga of Adventures

"There is very little to tell," she said. "It just happened, that is all! We had fled before the Bolsheviks across Asia, and for two years we had been giving opera in Japan, Manila, Singapore and China, up and down that long stretch from Tokio to the Malay Peninsula. Our profits were eaten up by the long jumps we had to make between engagements. Our company was formed of the remnants of the Russian Imperial opera companies at Kiev, Moscow and Petro-

grad, which has been rechristened 'Leningrad' by the Bolsheviks.

"Never did any band of exiles look toward America with higher hopes than ours. For us America was truly the land of promise. As we left the Japanese coast behind, some of us, at least, shed tears of happiness that we were at last embarked for our El Dorado. Alas! Troubles were not to be shaken off so lightly, and for many in the company America proved the graveyard of their hopes.

"We were playing in Philadelphia when I received word that Mr. Gatti-Casazza wanted me to come to New York to sign a contract with the Metropolitan Opera. I was so ignorant of American institutions that I did not even know who Mr. Gatti-Casazza was! However, I went to New York and signed my contract, and had a very pleasant chat with Mr. Gatti-Casazza, whom I found to be a very courtly, very lovely gentleman.

"Then Mr. Polacco asked to hear me sing. He gave me an audition, and as my Metropolitan engagement was for the last half of the season, he signed me up with the Chicago Civic Opera, and I made my début on the opening night of the season, as *Amneris*, a rôle which I had previously sung in Russian. I had to learn it over again in Italian.

Relearned Slavic Rôles

"Every singer, I think, looks forward to being some day in the Metropolitan Opera, and it must have been with this in mind that I relearned 'Carmen' in French, even during the time I was singing it in Russian. Our little Russian company went about the country giving our repertoire of Russian operas, with 'Carmen' thrown in for good measure. I sometimes sang the 'Habañera' in French, much to the disgust, I fear, of my colleagues, who were singing in



Photo by Bernie, Evanston, Ill.

Ina Bourskaya, as She Appears in Polish Costume

Russian. I even relearned in French the rôle of the old *Countess* in Tchaikovsky's 'Pikovaya Dama' ('Pique-Dame,' or 'The Queen of Spades'), for I did not know that it had been years since that opera had last been given in America.

"My studying of 'Carmen' in French came in very opportunely for me, for shortly after I went to New York Mr. Eckstein engaged me for Ravinia, and it was in 'Carmen' that I made my début there.

"I can never forget that night. The rain poured in torrents, and the rolling of the thunder was enough to split one's ear-drums. But the audience seemed to like the performance. They were very enthusiastic, and the critics were kind. 'Truly, America has been good to me. It is no wonder that I love it.'

FARNSWORTH WRIGHT.

Art of Carl Ruggles Shows Harmonic Cycle of Fifths

[Continued from page 3]

and the writer's works. At the same time that the latter was developing such ideas, Ruggles was conceiving vast motets encompassing in their twelve parts the entire field of our musical universe, of our "Zodiac" of twelve fifths. Varèse's latest works, in a somewhat different way, are based also on such vast cosmic resonances.

Trend Toward Finer Intervals

Cycles of fifths, of fourths, give us the basis for a new harmony of a dissonant type, the substance of the new tone-alchemy which is being evolved by a few. Within the limits of these intervals, which are no longer abstract relations but fullness of tone, throbbing masses of sounds (and that explains philosophically Henry Cowell's tone-clusters, an attempt at evolving out of our instruments a music which they cannot really produce), within these limits, series of finer intervals will have to be evolved in time. Indications are not lacking that such is the trend of contemporary music, though many attempts may be made in wrong directions, and necessary compromises may blind the pioneers as to the real basis of their intuitive searchings.

The pioneers' age is a difficult one, as many are wont to concentrate upon their intellectually inventive faculties at the expense of their spiritually intuitional nature. Carl Ruggles has avoided such danger. His music is first and foremost Music. It vibrates directly, spontaneously; yet none is more uncompromising, hardly any more daring. His ancestors, we are told, for many generations have been navigators. He has received from them not only his blue piercing eyes, but the love of vast horizons and the courage to ride over uncharted waves—the waves of a new tide of civilization unfurling over the American shores.

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Two-Piano Works and Marionette Music in New List

By SYDNEY DALTON



WO-PIANO recitals have enlisted the interest of the public of late years to a greater extent than ever before. The reason is not alone to be found in that desire for change and novelty, which is a part of our American life, but also in the excellence of the recitals given by some of the "teams" engaged in the work. Two skillful pianists, possessing the desire and gift for co-operation, with the patience to develop it, can infuse new life and attractiveness into the ordinary piano recital.

Pastorale and Prelude by Richard Platt

The Pastorale and Prelude, for two pianos, by Richard Platt (Oliver Ditson Co.)

are dedicated to Guy Maier and Lee Pattison, givers of two-piano recitals who stand at the very top of the list of such performers. Mr. Platt, himself a pianist, not only writes with consummate skill for the instrument but proves himself, in these two numbers, to be possessed of ideas above the average and the ability to express himself with sureness and ease. He does not have to be excessively modern to be interesting. In the Prelude, for example, the middle movement smacks of Brahms, in style and mood, but it is decidedly not a copy. It is, however, unusually striking in its excellence. The ensemble throughout, in this and in the Pastorale, is richly woven.

Transcriptions of Music by Ezio Camussi

Three works by a composer whose name will probably be unfamiliar to most of the readers of this page have been received in transcriptions. They are entitled "Intermezzi Giocosi per il Teatrino delle Marionette," made up of four numbers whose individual titles are "Fagottino, giullare di Corte," "La damina del sogno," "Vecchio suonatore di ghironda" and "Marcia dei cadetti"; a "Fantasticherie per piccola Orchestra," containing two numbers, entitled "Dialogo sentimentale" and "Marcia lillipuziana." Both these numbers are in a piano version. The "Scene Medioevali," for violin and orchestra is transcribed for violin and piano and contains two pieces: "Ricerca e Ballata amorosa," and

"Sirventese, Castellana al verone, Di-partita" (Milano: A. & G. Carisch & Co.). Here is music that is decidedly out of the ordinary, with ideas that are at times strikingly original and always interesting. Mr. Camussi is never at a loss as to what to say next; his music does not drag and, of interest also, is the fact that he is never complex or difficult to understand.

Cecil Burleigh is well known as a composer of piano and violin pieces; less well known, perhaps, as a writer of songs.



Cecil Burleigh

Mr. Burleigh's ability as a composer.

Piano Pieces for the First Three Grades

"Four Piano Pieces with Descriptive Rhymes" is the title of a little set of numbers

for first grade piano pupils, composed by Marie Seuel-Holst (Arthur P. Schmidt Co.). They are separately titled "Pretty Brown Papoose," "The Cuckoo in the Woods," "Little Yellow Duckling" and "Yo-ho for the Briny Sea!" They are mostly in a single part, an occasional chord being introduced.

A second grade piece that is much better than the average, is "Hop Skip," a Jig, by Lucina Jewell (Oliver Ditson Co.). It is a good example of the old dance form and possesses both instructive and entertaining merits. Arthur Dana's "The Butterfly," "Flower Song," "Dancing Bear" and "Lullaby," all second grade pieces, are also Ditson publications. Mr. Dana is a conservative writer and these pieces stick pretty closely to well beaten paths, but he often writes tunefully and his teaching pieces are popular.

Julia Fox's "Fountain Nymphs" (Harold Flammer) would possibly be more of a fourth grade number than third grade, though pupils in this latter division might attempt it. It is bright and somewhat brilliant, in an old-fashioned manner.



Cecil Forsyth

mood and the idea is out of the ordinary.

Exercises for Piano and Student Songs

Robert J. Ring is the composer of a twenty-page book of "Exercises for Hand Expansion" (Clayton F. Summy Co.) that should be valuable in extending the stretch of the hand in piano playing. He has written them for three classes of hands: small, normal and large, so some of the contents will be applicable to all pupils. Another Summy publication, "Songs for Arm and Finger Relaxation Games," by Marie Briel, with

words by Bertha MacDonald, has "been designed," to quote from the preface, "to gain a certain fundamental technical training through the medium of the singing game. To this end they have been written to accompany the rhythmical games for Arm and Finger Relaxation as outlined in 'Ten Ideal Lessons for Child Training in Piano Study,' by Kathleen Air." Suffice it to say that they fulfill their aim. The voice parts are tuneful and the accompaniments well written.

Transcriptions for Violin by Godfrey Ludlow

Four well known numbers have been transcribed for the violin by Godfrey Ludlow.

They are the popular Mexican song, "Estrellita" (My Little Star); a French Hymn, unaccompanied; Edwin H. Lemare's widely known Andantino, originally for the organ and transposed up from D Flat to D. Finally, there is a version of the first movement of the Beethoven Sonata, Op. 27, No. 2, still parading under the title of "Moonlight." (Carl Fischer). Mr. Ludlow's transcriptions are carefully made and are up to the standard demanded for recital work.

Henry Holden Huss' compositions for piano are always deserving of attention. Not only does he write with keen understanding for the instrument of which he is a master, but he has ideas that are uncommonly good, combined with the knowledge necessary to make the most of them. Five of a set of "Seven Sketches" (Carl Fischer) have merits that teachers and pupils will appreciate. Their titles are "The Optimist," which is by way of being a prelude; "Petit Humoresque," "Menuet à l'Antique," "Pensée Fugitive," and a concert prelude, entitled "The Joy of Autumn." The last is a fifth or sixth grade piece, the others are third and fourth grade, with the exception of the Minuet, which is also marked fifth grade. There is real musicianship in all these pieces and they deserve to be widely known.



Henry Holden Huss

Two New Songs Music lovers will be interested in hearing of two new songs from the pen of Charles Wakefield Cadman. "Rapture," a setting of a poem by Mona Modini Wood, has a swinging melody that is catchy and singable. Like most of Mr. Cadman's songs, the melody of the first verse is only slightly changed or elaborated throughout the course of the song. Its companion, "Shepherd Fantasy" (Carl Fischer) has a text by Ida Crocker Duncan, and is a more ambitious piece of music, with a delicate and shimmering accompaniment. It makes an effective number, particularly for a high voice. "Rapture" is published for high and low voices and the other for high and medium.

lished for high and low voices and the other for high and medium.

Motet for Mixed Voices by G. H. Day

"O God, My Heart Is Ready" is the title of a motet for mixed voices, by George Henry Day (Clayton F. Summy Co.). Choir-masters and choral conductors seeking a sacred number much out of the ordinary will find it in this fine piece of writing. There is a reflection of the hey-day of the motet in this work. Strength, imagination and skillful workmanship combine to make it outstanding. The part writing, often smoothly imitative, is effectively and well done, and the melody is dignified and well defined.

Ensemble Pieces for Early Grades

Teachers of pupils in the first three grades who are wise enough to employ ensemble music may find something useful in recently published numbers by Arnoldo Sartorio and Paul Zilcher. They are all for three performers at one instrument. (Oliver Ditson Co.). The Sartorio numbers are "La Belle Bohémienne," "The Pretty Dairy Maid" and "The Street Parade." Those by Zilcher are entitled "At the Festival," "Barcarolle," "Children's March" and a Waltz.

From the Ditson press there is also a number for four hands at two pianos by Mathilde Bilbro, "Roses and Butterflies." This is tuneful and rhythmical.

LOS ANGELES GIVEN FUND FOR MUSIC AND RHYTHMICS

Residence to Be Used as Center for Cultural Activities in \$500,000 Gift of Aline Barnsdall

LOS ANGELES, Aug. 20.—Aline Barnsdall, who last Christmas gave Los Angeles an eight-acre tract, to be used for cultural purposes, has announced through her attorney a gift of two more acres, valued at \$500,000. Included in the latter gift is a \$50,000 residence, which will be used as a recreational center.

Miss Barnsdall set aside a further sum of \$20,000 to be devoted to instruction of children in the Dalcroze system of eurythmics. This sum, as explained in the deed, is to be used for the employment of a competent Dalcroze instructor in this method of musical education for a period of ten years.

Miss Barnsdall is making a generous provision for concerts to be held in the theater, which is to be erected in the park. Music of the modern and ultra-modern sort will benefit most through her philanthropies.

HAL DAVIDSON CRAIN.

Newport Hears Miss Ricker

NEWPORT, R. I., July 30.—Abby Morrison Ricker recently appeared as soloist in a musicale given by Mrs. J. Fred Pierson. Listed on the program for Miss Ricker was the "In Quelle Trine Morbide" aria from Puccini's "Manon," Dvorak's "Songs My Mother Taught Me" and "Chanson Indoue" by Rimsky-Korsakoff.

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People and Events in New York's Week

EDWIN HUGHES CONCLUDES ELEVENTH SUMMER CLASS

Many Young Pianists Appear in Annual Series in New York—Two-Piano Event Ends Session

Edwin Hughes' eleventh annual summer master class for pianists and teachers in New York City came to a close on Aug. 6. In the attendance this year all parts of the country were represented; a comprehensive survey was made of the most recent technical practices and teaching material, with special class lessons devoted to the style and interpretation of Bach, Beethoven, Chopin, Brahms, Debussy and the moderns.

A series of recital programs was given during the master class by professional pupils. Large and more important works of Bach, Beethoven, Brahms (including this composer's Sonatas Op. 2 and Op. 5), Chopin, Handel, Schumann, Liszt, Ravel, and others were presented on these programs, in addition to compositions by Debussy, Pich-Mangia-galli, Norman Peterkin, Rachmaninoff, and other modern composers. A program of compositions for piano and orchestra included the Concerto in G Minor and the "Africa" Fantasy of Saint-Saëns, the Grieg Concerto, Liszt's Hungarian Fantasy and Mendelssohn's Rondo Brilliant. The series of recitals was given by the following young artists: Clay Caso, Marvine Green, Alton Jones,

Helen Parker, Robert Ruckmann, Anca Seidlova, Jenie Sholkova and Lois Spencer.

On the evening of Aug. 3 the recital series was brought to a close with a two-piano program by Edwin and Jewel Bethany Hughes, at which compositions by Brahms, Rachmaninoff, Saint-Saëns, Vuillemin and Reinecke were performed.

Mr. Hughes will make his first appearance in New York on the evening of Nov. 19 in a recital of two-piano music with Mrs. Hughes in Town Hall. He will be heard later in the season at the same hall in a solo recital, besides many out-of-town engagements. In addition to his extensive concert work, he will continue to teach a limited class of advanced and professional pianists in New York.

D'Aranyi To Begin Season in Cooperstown

Yelly D'Aranyi, who is making her first American concert tour next season, is scheduled to arrive about the middle of November and will play her first engagement at Cooperstown, N. Y., to be followed by her New York recital at Town Hall on Saturday afternoon, Nov. 26.

Most of her engagements are in the East and Middle West. During January, Miss D'Aranyi will go South to play some joint concerts with Myra Hess.

Gil Valeriano Takes Vacation in Connecticut

Gil Valeriano, tenor, is spending the summer at the farm owned by Antonio Gil on Mile Hill, near Rockville, Conn. Mr. Valeriano will remain on the farm until Sept. 1, when he will return to New York preparatory to starting on his fall and winter tour. His three years' contract calls for trips next year to Germany, France, England and Spain, after which he will return to America.

W. E. C.

Thelma Given To Be Heard Again in Concert

Thelma Given, American violinist, is summering at Cape Cod, and is soon to be heard again in concert, under the direction of Haensel and Jones. She returned a few months ago from an extended tour of Europe. At present she is devoting on an average of eight to ten hours daily in practice and study, and in the preparation of a new repertoire for the fall and winter music season.

Vatican Choir Coming to America Again

The Vatican Basilica Choir of sixty voices under the direction of the famous Casimieri, priest, composer, musician, will return for a transcontinental tour of North America beginning in November, under the management of the two Italian impresarii, Zepponi and Bacchini. Mr. Zepponi was on the Roma of the Italian line, due to arrive Monday, Aug. 22, to complete arrangements for the tour through the American concert manager, Jules Daiber.

Labor Day Memorial Concert for Naumburg

A memorial concert in honor of the late Elkan Naumburg will be given in Central Park on the Mall on Labor Day evening, conducted by Maximilian Pilzer. The concert is the gift of his sons, Walter W. Naumburg and George W. Naumburg. The program will include Liszt's "Les Préludes," Tchaikovsky's "Romeo and Juliet" and works of Wagner, Bizet, Elgar and others.

Quintano Sails for Tour Abroad

Giacomo Quintano, accompanied by Mrs. Quintano, sailed Aug. 6, on the Majestic for a tour of England, France, Switzerland and Italy. Returning at the end of September, Mr. Quintano will resume activities at his violin studio.



"Snapped" Above at Chianciano, Italy. Where She Has Been Resting This Summer, Is Delia Valeri, Vocal Teacher of New York, Who Will Return to the Metropolis to Resume Her Activities on Oct. 1

Cherniavsky Trio Booked Extensively

The Cherniavsky Trio will have a busy season in America starting in the states of Oregon and Washington on Oct. 10. From Oct. 17 to 22 the artists will be in Utah, Wyoming and Colorado, finishing out the month in Texas. The first part of November the Trio will be in Oklahoma, then east and south to Tennessee, Alabama, North and South Carolina, Mississippi and Florida. The latter part of the month will find the Cherniavskys in Ohio, New York and Indiana, Kentucky and Missouri, then back again in Texas and Oklahoma and on to California from whence they sail for Hawaii on Dec. 17. After playing in Honolulu the Trio goes to Australia, New Zealand, South Africa, and Europe, not returning to the United States until the season of 1931.

Münz Engaged to Play in Europe

Mieczyslaw Münz, now vacationing in Europe, will start his international concert tour this season with a performance in Krakow, on Oct. 9, followed by appearances in Lemberg, on Oct. 11, Warsaw, Oct. 13, and Lodz, Oct. 14, all in his native country. On Oct. 16 the pianist goes to Budapest, where he plays the following day. From the Hungarian capital Mr. Münz proceeds to Paris and London, sailing for America on the Paris on Oct. 26.

Arthur Kraft, is spending the rest of the summer at his summer camp "Watervale" in Arcadia, Mich. He will return to his New York studio early in October.

NEW CONCERT MANAGER

Paul P. Berthoud Begins Activities in New York—Announces Artists

Paul P. Berthoud, who has been a member of the symphonic organizations of New York City for many years and was the personal representative of the first Stadium concerts—when they were under the conductorship of Arnold Volpe, has begun activity as a concert manager.

Mr. Berthoud lists among the artists under his personal representation Arnold Volpe, conductor and head of the Greater Miami Symphony, and Georges Zaslavsky, conductor of the Beethoven Symphony.

He will also present Sergei Radamsky, Russian tenor, who is to appear with the Philadelphia Grand Opera Company, and Fannette Rezia, lyric soprano, a former member of the Opéra-Comique of Paris.

Three Detroit Organizations Book Richard Crooks

Three Detroit organizations have engaged Richard Crooks for appearances next season. He will appear on Nov. 16 under the auspices of the Philharmonic-Central Concert Company; on Jan. 14 in a concert sponsored by the Detroit Athletic Club; and on April 5 and 7 in a return engagement as tenor soloist in the Detroit Symphony's performances of Bach's "St. Matthew Passion." The latter performance will follow a re-engagement as soloist in the Fritschy Afternoon Concert Course of Kansas City, Mo.

Althouse Returning From Pacific Coast

From the recent Seattle Festival where he achieved success, Paul Althouse went to San Francisco, then to New Orleans where he arrived on Aug. 23. From the Southern metropolis, the tenor is breaking the trip to New York by sailing on the Creole of the Morgan Line, arriving at New York on Aug. 29 in time to sing on the Steel Pier, Atlantic City, N. J., for the second time this summer.

Alda Has Enthusiastic Reception in Sydney

Frances Alda, soprano of the Metropolitan Opera Company, was given an exceptionally enthusiastically reception in Sydney, Australia, where she sang recently for a completely sold-out house. This is her first professional visit to her native Australia in eighteen years, and she is to sing eight additional concerts in Sydney.

Achron To Be Beethoven Symphony Soloist

Joseph Achron, composer and violinist, will be the soloist with the Beethoven Symphony, Georges Zaslavsky, conductor, on Jan. 13, the fourth concert of the series to be presented in Carnegie Hall. The artist will play his own concerto, dedicated to Jascha Heifetz, for the first time in New York.

Rothafel Honors Galli-Curci

Amelita Galli-Curci was the guest of honor recently at a dinner given by S. L. Rothafel in the Roxy Theater.

Unusual Record for Goldman Band

The season of concerts by the Goldman Band on the Mall in Central Park and on the Campus at New York University, which ended on Aug. 13, has established somewhat of a record for summer concerts in New York. During the season of ten weeks seventy concerts were given and the nightly attendance was 15,000 to 25,000. On many occasions it was estimated that from 30,000 to 40,000 attended. The Goldman forces played to approximately 2,000,000 persons during this season, without including the number who have "listened in" over the radio. The concerts were the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim. The band is now giving a season of concerts in Atlantic City.

Alton Jones to Visit Niemann Abroad

Alton Jones, pianist, sailed for Europe on Aug. 20. He will visit France, Belgium, Germany, Switzerland, England and Scotland before his return on Oct. 3. Walter Niemann, German composer, whose "Pickwick" cycle was given a first performance by Mr. Jones at his Aeolian Hall recital this season, has invited him to visit him while in Germany. He will see Dr. Niemann when in Leipzig next month. Upon his return, Mr. Jones will resume teaching at the Institute of Musical Art of the Juilliard School of Music.

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Fannie Bloomfield Zeisler, Noted Pianist, Passes Away in Chicago

CHICAGO, Aug. 21.—Fannie Bloomfield Zeisler, one of the most distinguished pianists of a passing generation and one of the most famous performers of her sex in the history of the art, died here last night of a heart attack. Mme. Zeisler had been seriously ill for ten months before she succumbed. She was in her sixty-fourth year. Her husband, Sigmund Zeisler, was at her bedside at the time of her death. Two of Mme. Zeisler's sons, Paul and Ernest, were also with her, and Leonard, her third son, was hurrying to Chicago from New York when the end came.

Celebrated both in Europe and America during the long period in which she appeared as a concert player, Mme. Zeisler in the last few years had devoted most of her time to teaching. Nevertheless, she played publicly as recently as two years ago, when she appeared here in a recital which marked the fiftieth anniversary of her debut, an occasion on which she aroused the greatest enthusiasm. She also played at a concert of the Beethoven Association in New York in April, 1925, displaying much of her old-time fire and sumptuousness of tone.

The woman who, as Fannie Bloomfield, was to win the plaudits of the concertgoing world, was born in Bielitz, Austrian Silesia, in 1863. Her parents, Solomon and Bertha Jaeger Bloomfield, brought Fannie and her brother Maurice to America when the former was two years old. Lincoln's assassination was the news of the day at the time of their arrival. In Chicago, where the Bloomfields settled, Fannie came to the attention of Carl Wolfsohn who took charge of her musical education after a demonstration of her remarkable talent.

Made Debut at Twelve

When she was twelve Fannie made her debut. Shortly after, Annette Essipoff, who was passing through Chicago on tour, heard the diminutive pianist and was so much struck by her powers that she advised Miss Bloomfield's parents to send her to Leschetizky. This was wisely done and Fannie remained under the famous Viennese for five years. In 1883 she played several times in Vienna.

Returning to the United States, Fannie Bloomfield began her remarkable career. In 1893 she set out upon a European tour, appearing in Vienna, Berlin, Leipzig, Dresden and other cities on the Continent, the success of her tour leading to its continuation the following year. In 1895 she returned to America, where she played every season successively until a comparatively short time ago. Her success here, as elsewhere, was impressive and unusual. In 1898 she captured London with a series of recitals and then made an equally notable conquest of France.

An interesting incident which occurred in November, 1902, illustrated the pianist's power over audiences. Fannie Bloomfield appeared in Paris as soloist in Saint-Saëns' Fourth Concerto at a Lamoureux concert. A claque had been organized composed of the anti-foreign element in the Conservatoire, and shouts and hisses greeted the pianist upon her entrance. Facing the demonstration



Photo by Bain News Service

The Late Fannie Bloomfield Zeisler

with a show of defiance, she seated herself and began; and such was the witchery of her playing that the opposition joined in the tumultuous applause that rewarded her performance.

She appeared again abroad in 1911, 1912 and 1914, the last visit being cut short by the war. Many leading orchestras engaged her for soloist appearances in addition to her numerous recital tours.

In 1885, Fannie Bloomfield was married to Sigmund Zeisler, Chicago attorney.

Aided Needy Students

She founded the Fannie Bloomfield Zeisler Fund for needy musicians in 1925 and invited young indigent artists to use her home as their center. She was honored socially, as well, in Chicago and was a member of several clubs.

Mme. Zeisler's playing, in her prime, was noted for its power and fiery impetuosity, which, however, rarely betrayed her excellent technic. She played music in all styles with equal success, having remarked once, in fact, that her specialty was "not being a specialist."

Her brother, Maurice, attained fame as a foremost authority on Semitic languages, in philology and Sanskrit study. He married the sister of Sigmund Zeisler, the husband of his pianist-sister.

Henry Charles Newmarch

LONDON, Aug. 6.—Henry Charles Newmarch, husband of Rosa Newmarch, the well-known writer on musical subjects, was found dead in a remote part of Exmoor, near Porlock, Devonshire, on Aug. 2. He had been on a walking trip and had fallen over the edge of a small gully and broken his neck. He was married in 1883 to Mrs. Newmarch, whose writings, particularly on Russian music and Russian composers, are known throughout the world.

Artists Engaged for Owensboro Series

Paul Althouse, whose coming season will include recital, concert and operatic appearances, will give a recital in Owensboro, Ky., under the auspices of the Saturday Musicales. The other artists to be engaged for the club's regular season course are Thelma Given, violinist, the Cherniavsky Trio, and Isabel Richardson Molter, soprano.

Szigeti Tours Europe and America Next Season

Besides his third American tour, Joseph Szigeti will be again touring Europe extensively next season. His engagements include the London Royal Philharmonic Society, the Warsaw Philharmonic, orchestral concerts in the principal German towns, three concerts in Budapest, Vienna, Paris, Riga and another tour in Russia, which country he will visit for the seventh time since

1924. Mr. Szigeti's accompanist next season will be the eighteen-year-old pianist, Ignaz Strasfogel, a pupil of Leonid Kreutzer's, who is winner of the important Mendelssohn Staatspreis. His arrangement of the Kammer-symphonie by Schreker (with whom he studied composition) has just been published by the Universal Edition.

CHORUSES SELECT LIST

Répertoire for National Glee Clubs' Association Announced

The Associated Glee Clubs of America have made public a common-répertoire list of music for men's voices.

The chief purpose of the list is to provide a mutual répertoire to be used in joint concerts of clubs in contiguous localities. Another purpose of the new list is to set a standard of glee club music that is appealing and yet of a fine musical standard.

The eight numbers chosen for the coming season are described in a bulletin entitled "Common-Répertoire List for 1927-28" and issued by the association from its headquarters in the Steinway Building, New York.

The numbers are as follows: "The Blind Ploughman," Clarke; "Creation's Hymn," Beethoven; "Ashes of Roses," C. B. Hawley; "Concordia Laetitia," Deems Taylor; "The Crusaders," MacDowell; "Night-Witchery," Storch; "The Rose Stood Bathed in Dew," Schumann, and "Mother o' Mine," H. T. Burleigh.

Doane Dedicates Los Angeles Organ

LOS ANGELES, Aug. 20.—John Doane, organist of the Church of the Incarnation in New York, dedicated the organ in the recently completed \$1,000,000 Baptist Church on the evening of Aug. 1. Mr. Doane was heard by a large audience and disclosed mastery of his instrument. The program, chosen from works by James H. Rogers, Dethier, Wagner, Alexander Russell, Wolstenholme, Mendelssohn, Liszt, Debussy, Homer Grunn and J. Reubke, served to reveal the many fine qualities of the instrument. Mr. Doane was assisted by Mildred Ware, contralto soloist of the church, who sang an aria from "Samson and Dalila" and sacred songs by Dvorak.

H. D. C.

Amato Sings at Atlantic City

ATLANTIC CITY, N. J., Aug. 20.—Pasquale Amato, noted operatic baritone, gave a recital before an audience which thronged the ballroom of the Steel Pier on the evening of Aug. 13. The artist sang with full tone and with admirable style and phrasing in a well-chosen program which listed arias from "Zaza," "Otello," "Hamlet," "Barber of Seville" and "Carmen." In addition he achieved success in a wide variety of songs by Gluck, Durante, Borodin and Moussorgsky. The baritone received a notable ovation.



The Marianne Kneisel String Quartet and Mina Hager, mezzo-soprano, accompanied by Everett Tutchings have been engaged for a benefit concert at East Hampton, L. I., on Sept. 4.

Margaret Hamilton, pianist, recently appeared with the New York Symphony, Albert Stoessel conducting, playing the Saint-Saëns C Minor Concerto, at Conneaut Lake, Ohio. Miss Hamilton is now motoring in Canada.

Luella Melius, coloratura soprano, will be the soloist at the first concert of the season by the Beethoven Symphony, Georges Zaslawsky, conductor, the performance being listed on Oct. 12, in Carnegie Hall.

Betty Tillotson, manager for Louise Loring, dramatic soprano of the Chicago Civic Opera Company has booked twenty-six appearances for Miss Loring. Miss Loring will return from Europe Sept. 1 when she will begin her season.

Alexander Kipnis, Russian bass of the Chicago Opera, who is singing at Covent Garden, London, and Bayreuth, is to appear with the Cleveland Symphony on Dec. 29 and 30. Among his other concert dates are Boston, Baltimore, and two New York appearances.

Edwin Swain, who achieved a recent success, singing a joint concert with Elsa Alsen at the Steel Pier in Atlantic City, has just been engaged through his manager, Annie Friedberg, for the Pennsylvania State Sängerfest to be held at Easton, Pa., on Sept. 3 and 4.

Marie Montana, soprano, who has been spending part of the summer at Bolton Landing, Lake George, has returned to New York to sing at the Lewisohn Stadium on Aug. 23 with the New York Philharmonic Orchestra. On Aug. 25, Miss Montana gives a recital at Lakeside, Ohio.

Joanne de Nault, who is spending the summer in Canada and Maine, gave a recital in Portland, Me., on Aug. 18, at the home of Mrs. Guy P. Gannett. On this occasion Mrs. Gannett and Julia Noyes, the State president of the Maine Federation of Music Clubs, entertained the federated clubs of the State at a Silver Tea.

The National Music League furnished the artists for the summer concerts at Duke University, Durham, N. C., and at the East North Carolina University at Greenville, N. C. Bernard Ocko, violinist; George Rasely, tenor, and the Marianne Kneisel String Quartet appeared on the two courses.

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Oscar Wagner, Pianist and Assistant to Ernest Hutcheson, Exposing His Next Season's Plans to the Searching Rays of the Lake Chautauqua Sun in a Vain (We Feel Sure) Effort to Discover Defects Therein



Early Morning, with the Bay of Naples Singing Beneath the Balcony. Here We Find Myra Mortimer, Contralto, Gracing the Doorway of Her Italian Villa, from Which She Emerges Every Morning for an Exhilarating Swim in the Bay



Taking Their Cue from the Architectural Wonder of Pisa, the Dancing Marmesins, Miriam, Irene and Phyllis, Continue to Lean Together. "United We Stand," They Say in Chorus, Not Even Bothering to Consider the Final Phrase



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At a Venetian Fete on Long Island, Alexandre Tcherepnine, Composer, Investigates the Best Means of Imbibing American Soda-Pop. The Strawless Method Seems to Have It



Claire Eugenia Smith, Mezzo-Soprano, Is a Walking—or Flying—Example of What the Well-Dressed Young Aviatrix Will Wear. Mme. Smith Was Married Recently to Dr. Christian B. Pederson, and Is Touring Europe with Her Husband



At Sunbury, Pa., Where She Is Summering, Louise Stallings, Soprano, Adds Up Four Lost Golf Balls, Sixteen Coats of Tan, a Brassie Minus a Head, and Several Brand New Hazards—and Chalks It All Up to Experience



"Marya," a Gentle Southern Mare by the Rider's Own Confession, Has Been Carlos Salzedo's Chief Means of Locomotion in Seal Harbor, Me., This Summer. Here the Worthy Harpist Might Be Accused of Blocking Traffic on One of the Maine Town's Main Traveled Roads



A Soprano Braves the Brambles. Povla Friish, Soprano, at Cornwall-on-Hudson, Bespeaks the Spirit of Fearlessness as Exemplified by a Member of the Weaker Sex. Bobbed Hair and Plaid Trousers Are a Help, She Avers, to Say Nothing of the Tie